TAMIL DRAMA
Origin and Development

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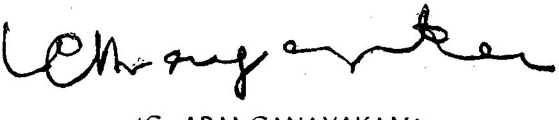
Dr. A. N. Perumal's **Tamil Drama: Origin and Development,** the first of its kind in English, is an attempt in the right direction. The process of vitalization and enrichment of the Tamil language and literature in all its three spheres-literary, musical and dramatic-has been taking place since pre-historic times. But unfortunately, our historians of literature have been too much preoccupied with writing general histories of literary (Iyal) Tamil to do adequate justice to the evolution and growth of the other two divisions. This has, inevitably, resulted in drama and music being relegated to the background. And consequently, Tamil, the rich, organic blend of these three great divisions, which is called **Muttamil**, with justifiable pride, has become synonymous with **Iyal Tamil** thereby upsetting the delicate balance between the three spheres. The need of the hour is therefore not only to add to the musical and dramatic spheres of Tamil but also to bring to the fore the enviably vast body of literature on music and drama. This is necessary not merely because we want to justify the adjective 'Three-fold' to Tamil and we want to have a record of our achievements through generations but because a **living** interaction between the past and the present is of great value to any living literature. The past can fertilize the present and the present can give meaning

to the past. Hence from the point of view of both the theory and practice of literature systematic histories of music and drama in Tamil need to be written. Such attempts will not only help us realize the great wealth we have inherited but also will inspire us toward keeping the present worthy of the past.

It is in this context Dr. A. N. Perumal's **Tamil Drama: Origin and Development** is of immense value to us. Happily, our Tamil Drama has been organically connected with music from the ancient days. Hence this work is, inevitably, a history of Tamil music also, though on a lesser scale.

A unique feature of this history is the poise with which the author has viewed the periods of Tamil Drama's glory and waning, positive growth and degeneration. This discriminative approach lends it a colour of authenticity and objectivity. Again the author's intensely passionate attachment to the subject concerned, which pervades the whole of the book, makes this study highly readable. Another significant achievement of the author lies in his tracing of the history of Drama during the present century bringing in living institutions and individuals in the field. He has done a remarkable work in compiling a list of all the important dramas staged in the recent past which will be of immense value to research scholars. He has also tried to be objective in assessing the contribution made by dramatists of the present century.

We need more and more of such literary histories in all the three great spheres of Tamil literature. Dr. A. N Perumal and the International Institute of Tamil Studies are to be congratulated on having made a beginning in this direction.



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PREFACE

Dr. S. V. SUBRAMANIAN
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T. S. Eliot, a writer of genius of the twentieth century England, commends 'workshop criticism' as the right approach to the study of literature. What he means is that a critic can do his job better when he combines in himself the faculties of a creative artist. That is, when the same man performs both the creative and critical functions, he is able to achieve a kind of harmony between the two, bringing in his creative talents to bear upon his critical insights. This kind of inter-fertilization can be very effective in the realm of literature. And indeed it is one of the ways by which the realization of the oneness of the theory and practice of literature is possible.

Dr. A. N. Perumal's history of Tamil Drama is precisely a product of workshop criticism. He has already established himself as a dramatist of standing through his plays **Panimoli, Paalmati** and **Ilakkiya Natakankal** and a number of other one-act plays. And his critical acumen, profound historical sense and editorial talents have been compellingly evident in the various books and articles he has written and edited. The happy blend of creation and criticism in him has contributed and continues to contribute toward further enrichment of Tamil studies.

The present book, apart from displaying the author's deep concern for the coalescence of the theory and practice of literature, brings to the fore his sound and comprehensive sense of the folk arts prevalent in this land for centuries from the pre-historic days down to the twentieth century. His establishing, through concrete historical and literary evidences,

the fact that it is the folk arts and literature that lie at the root of the three great divisions of Tamil literature (literary, musical and dramatic) in particular and the sprouting of the different literary genres in general, testifies to his understanding of literature in its rich complexity of evolution. His bringing in the various rituals and rites connected with the birth and development of different arts, his unfailing attempt at associating the kūttus and the other arts with sociological and humanistic trends of the respective ages make him a multi-dimensional critic.

Dr. Perumal's history marks a significant break from the existing literary histories in many ways. First, it is the specialized, and in a way pioneering history of a specialized branch of Tamil literature by one who has specialized in it. Secondly, the author, unlike the other literary historians, displays abiding intellectual and emotional sympathy with the artists of all standing. Again, whether it is in agreeing with the existing theories or in demolishing them, he involves himself with a passionate interest that is rare in the world of criticism. His extensive reading of and research into the works of drama and music and their puranic and mythological sources makes this a work of comprehensive scholarship and sound criticism. And again, there is his linguistic analysis of the various terms associated with music and dance such as 'nata' and 'kuttu'. Finally, in his tracing the history of the present century, which is indeed a highly delicate task, we come across exemplary objectivity and poise.

It is a mature work, complete in many respects. This Institute feels happy in bringing out this book. I congratulate Dr. A. N. Perumal on this scholarly venture and wish that more and more of such works might flow from his resourceful pen.

14—9—81 **S. V. Subramanian**

INTRODUCTION

To write a **history** of literature presents certain special problems, that too when we seek to present the history of the specialized genre of a language whose ancestry dates back to the pre-Christian era of human civilization, the challenge becomes more acute. Tamil unlike most other languages of the world, is an organic blend of three components namely literary, mu ical and dramatic and it has the unique adjective 'three-fold' (Muttamil). Though all these three branches contributed and continue to contribute to the enrichment and vitalization of the Tamil language and literature we do not have as much material of proven authenticity for the latter two categories as for the former. Most of the evidences for the musical and dramatic literatures remain in the realm of folk arts both recorded and oral. The literary and historical evidences are highly scattered and disappointingly incoherent. Also much of the living material is second and third hands in the sense that it comes down to us through critics and commentators not of musical and dramatic works proper but of grammatical and 'Iyal' literatures some of them extant and some others swept off in the ravages of time.

Again there were moments when this writer had to wonder whether the dramatic literature in Tamil could have a history. What T. S. Eliot says of the European literature, that the whole of the literature of Europe from Homer down to the present has a simultaneous existence and composes a simultaneous order, is fully true of Tamil drama. It has 'a simultaneous existence' and 'composes a simultaneous order' with literary and musical Tamils These three divisions are so organically interrelated that any attempt at compartmentalization either in the way of history or criticism presents certain special obstacles. The proposition that "the structure of a work of art is dynamic and that it changes throughout the process of history while passing through the minds of

the readers, critics and fellow artists" is more true of Tamil drama. Thus the Kūttu of the ancient Tamils can be seen to have been passing through hosts of fortunes and misfortunes at the zenith of glory and excellence at some points in history and at some other periods in the bottomless pits of degeneration. The early centuries of the Christian era saw this art being practised by highly professional and dedicated men and women and being patronized by affluent and large-hearted people. In the recent centuries this art for want of competent performers and audience of innate taste has degenerated into pathetic street-shows. Describing such process of evolution of Drama demands of the historian a good deal of objectivity both passionate and scientific.

Any living literature must be viewed as an organic **oeuvre,** a totality, a system of works dynamic in character, constantly changing its relationships-generic, stylistic and linguistic-and growing as a changing whole As such, one of the primary tasks of literary historian is to weave a living thread or rather a spider's web in which the individual works move in a circular fashion; these circles are interconnected both horizontally and vertically, dynamically interacting with one another, with the still centre remaining secure and intact for the **core literature.** Thus the overall concern of the historian is to trace the growth of the tree of literature, spacious and alive, in its totality, from its sprouting to its flowering, not losing sight of either the intricate roots underneath the earth or its constantly fluctuating fortunes upward owing to the cyclic rhythms of Nature and the unpredictable 'play' of the humans. Impliedly, a writing of history involves a study of the historical and humanistic relationships among works of art, among the epochs and cultures that give birth to, sustain and nourish the individual works of art forms and movements, to establish the exact position of each work in the tradition and to establish the connecting link, the continuity between the apparently desparate traditions and ages.

Again a literary history whether it is of the totality of literature or of a genre or a Movement cannot traverse a

a straight line in an uncreative time sequence and the historian can least afford to remain satisfied with discovering and defining works of art in the mere chronological order. Nor can he rest contented with their sources and influences. The literary historian must take an organic view of the process of literary evolution treating the works of art as living organisms that move in curved lines following the cycle of birth, growth, decline and further growth in a conceptual space. Thus the development of a Pānan's art cannot be traced just in terms of his biographical and sociological conditioning and his influence on the musical plays. For a literary history to be complete the historian must turn to the myths and symbols of the age, its value systems and its conceptual organization that have a bearing on the movement of his art.

Another major challenge for the historian of literature is to distinguish the major works from the minor ones. He has certainly to be discriminative if his history is to achieve organizational compactness. But what is the yardstick? Who are the major writers and who are the minor ones? One does not remain a major writer in all periods of history. It is the critics and the prevailing social and the intellectual atmosphere that 'make' a writer great or small. The business of the literary historian is not to get lost in the controversies of major and minor writings, but to see whether the writer has contributed to the totality of literature; If so, he does find a place in the literary history. This is the criterion that this present writer has scrupulously followed throughout this history. He is as much concerned with T. V Viracami and P. Nilakantan as with Campanta Mudaliyar and C. N. Annadurai. For him the ancient Tamil Kūttus, which the tyranny of time had taken off the map of Tamil Drama, is as significant as the modern plays that continue to sway the Tamil stage in a bigger way.

Finally, the literary historian in order to see his history complete and wholesome has to harmonize his two distinct and yet not unrelated selves; the self that is engaged in historical research and the self that is concerned with historical criticism;

the self that is writing a history and the self that is concerned with art. His scientific function and literary function must not only co-exist but coalesce, just as the entertaining and edificatory functions in any great artwork must do. It should neither be a history of documentary interest nor a mere 'thing of beauty'. The ultimate success of any literary history will inescapably and inevitably rest on the achievement of this organic connectedness between art and history. While working on this history, this writer had to overcome problems peculiar to the genre of this language. As referred to elsewhere the origin of Tamil Drama dates back to the untested history of human civilization and the data in search of which we go are in the almost inseparable blend of myth and history. To 'extract' the history from the myth, to organize and interpret it constituted a formidable task indeed. And so on.

This author does not so arrogate himself as to claim that in this work in hand he has crowned himself with complete success, overcoming every obstacle on the way. But he confidently claims that this history in its humble way, symbolizes his sincere, informed striving toward completeness if not perfection, with an adequate awareness of the theory and practice of literary history. But the final judges are the readers and the critics, the 'cultural middlemen' and 'the shapers of public taste' as Northrope Frye would like them to be called.

A word about the ERRATA that 'adorns' the concluding pages. Though he does not want to escape from the responsibility, this author is constrained to say that in this part of the country there is an awesome dearth of composers fully qualified and competent. Perhaps this is natural and justified in these days when living in an atmosphere of complete economization of every mode of living we tend to sacrifice quality for insubstantial things.

The conception of this history of dramatic literature in Tamil owes immensely to the foresightedness and vision of the Director of this Institute Dr. S. V. Subramanian. His stimulation, advice and encouragement are greatly responsible

for this attempt of mine as much as my works written in the past. I will be grateful to him as long as I have passion for reading and writing on literature.

I am deeply indebted to Thiru C. Aranganayagam, Hon'ble Minister for Education, Govt. of Tamil Nadu for his kind foreward; to Mr. V. Murugan and Mr. Rajakumar for their unflinching cooperation in reading the proofs; to the librarians of Maraimalai Adigal, U. Vē. Ca. and I. I. T. S. libraries for their ungrudging help; to the Govt. of Tamil Nadu Iyal Isai Nataka Manram and the Dept. of Public Relations and Informat on, Govt. of Tamil Nadu, all of whom have contributed to a great extent in the shaping of the book both its formal and thematic organizations, and to Mr. S. Vellaiappan, VEK Printers, Madras-16 for his brotherly care and interest in bringing out this book.

October, 1981 — A. N PERUMAL

Madras-20.

SYSTEM OF TRANSLITERATION

VOWELS		CONSONANTS					
அ	a	க்	k	ர்	r	ஸ்	s
ஆ	ā	ங்	ṅ	ல்	l	ஷ்	ṣ
இ	i	ச்	c	வ்	v	ஜ்	j
ஈ	ī	ஞ்	ñ	ழ்	l	ஹ்	h
உ	u	ட்	ṭ	ள்	ḷ		
ஊ	ū	ண்	ṇ	ற்	ṟ		
எ	e	த்	t	ன்	ṉ		
ஏ	ē	ந்	n				
ஐ	ai	ப்	p				
ஒ	o	ம்	m				
ஓ	ō	ய்	y				
ஔ	au						

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ORIGIN

Origin of Drama in General

Drama is an amalgamation of a few fine arts to form an aesthetic combination specially designed by the dramatist to be represented by the actors who are to impersonate the characters of the story. It is to be developed through the physical and verbal expressions of the persons participating in it. The actors have to follow the instructions of the playwright who keeps himself out of sight from the scene of action and narration of matter. The actions and dialogues are to be suitably distributed among the characters as required by the situations.

The stage settings, scenic arrangements and various actions are related to visual art whereas the verbal representations are related to literary art. Drama is an art serving feast for the eyes, ears and mind simultaneously. Its faects are visual, aural, mimetic and verbal. The theatre is the proper place for its performance and fine literature with entertainment values is its real merit. Drama amuses and instructs the audience.

The origin of drama is still a mystery and has given rise to so many controversial ideas. It would be very interesting to delve deep into the bygone past with an inquiring mind to find out the submerged facts. With the available sources we have to investigate the origin of drama. Since most of the source materials are fragmentary and fabulous we cannot make out much as definite conclusions. We may try to fetch certain probabilities.

The origin of 'nāṭakam' is significant but its influence is far reaching. Matsya Purāṇam credits Paratar as the author

of the first play called 'Lakṣmi cuyamvar.[1] Of course the story of Paratar is wrapped up in myth. The mythological story is powerful enough to kindle our minds to deep thinking. According to it a playwright should be a man of great creative skill and should possess much knowledge. He should know what is going around in this wide world. Above all he should be a master of various arts. Drama is the representation of what is really happening in the world. It would be either mirthful or sorrowful. A suitable stage and a convenient auditorium should be provided to stage a play.

It is clear that this mythdogicd story is purely imaginative and clearly Indian. Whenever and wherever the human beings have progressed beyond the mere struggle for existence, to god's recreation and self-expression, there has been theatre in some sense as remarked by Cheney.[2] As a matter of fact the play-instinct and mimetic quality are found natural in man. The origin of drama may be ascribed to these since they are primitive and sophisticated. At the bottom of the dramatic art ay mimes which were very popular. This quality might have laid the foundation to the origin of drama. Imitation is natural to man from childhood. It is also natural for all to delight in the works of imitation[3].

The tendency to imitate is found inate even in a baby. With great delight a child is seen imitating the actions and speeches of others. Very often man sings out of joy. The impulse to act is found lurking in the mind of all. Everyone likes to attract and facinate others by their actions. The tendency to play provides an outlet for one's own feelings. The desire for play is inherent in all human beings. Through play man gives vent to his feelings as well as imitates others. Moreover the sense of humour is natural to man. It is very clear that imitation, play and humour form the basis for the origin of drama.

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1. R. L. Ahuja, the Theory of Drama in Ancient India (1964) P.2.
2. Sheldon Cheney, Theatre Three Thousands years (1952) Introduction, P. 1.
3. Aristotle, Poetics, cit. R. L. Ahuja, The Theory of Drama in Ancient India (1964) P. 24.

Nicoll feels that the foundation of drama lay in the Attic Comus, a popular ritual wherein a group of revellers organized processions and sang songs of doubtful propriety in honour of Dionyses.[4] In fact the true foundation of drama might have been laid long before Attic Comus came to be celebrated. Organised processions to honour a god should be a later development.

Of course, everywhere religion had nursed for the growth drama. In ancient Greece and Rome drama had been interrelated to religious festivals. A dance called Samboso helped the growth of Japanese drama. It was performed to appease the anger of the Volcano. In western countries the liturgical play was merely conducted as a part of church service. In India plays were conducted as magico-ritual ceremonies. Ancient Tamils performed various kūttus in honour of their deities as Vēṭṭuva Vari for Koṟṟaai, Āycciyar Kuravai for Māyōṉ and Kuṉṟak Kuravai for Murukaṉ and so on. So it is clear that religion had served as the nourishing ground for drama in all places.

Indian Drama involves the view that the actors in the primitive drama were representatives of the spirit of the dead. Most of the performances were meant to gratify the dead. Even at present it is the practice of the people to celebrate the anniversaries of great men. Their memories in life have been enacted with due respect. In improvised beginnings such plays were not well organised. They sang in praise of them and danced as they pleased.

Drama might have developed from such dancing and singing performances. According to Wells all drama may well be indebted to dancings. Dancing is closely associated throughout the history of Indian theatre with drama. In the rituals dance has an important part. During Caṅkam period drama was called by the name of 'kūttu'. The word mainly refers to dancing.

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4. Allardyce Nicoll, World Drama, From Aeschylus to the Present Day, (1959) P. 90.
5. Henry W. Wells, The Classical Drama India, P. 11

In short the origin of drama man's instinct to imitate others and his attitude to play are to be considered as the primary sources of the origin of drama. Before the art of speech had been invented, man might have shared his thoughts and feeling through gesture and physical movements. When he is in a spell of intense emotion, his actions might have been more powerful and clear. This behaviour might have contained the sperm of drama. The aesthetic sense in man brought out certain developments. As such Dance might have taken a developed form and then further grew in together with music to take the form of dance. Man gained knowledge in religion and rituals were conducted. Dance and drama became a part of rituals and were encouraged by religion. They saw more and more improvements and steadily inproved to reach the modern form.

Now and then drama had to withstand serious prosecutions brought about by some of the religious sectarians. They had condemned and opposed the humorous and amorous elements in drama. It had crossed all the difficulties and suruived for further developments. At present drama has attained a very high position in human society. The greatness of drama is praised by poet Kavimaṇi as,

'Say truely, whether in the world of ours eternal,
Any better school than drama which is powerful
To attract our eyes, ears and mind at once,
And bestow precepts of all kinds in abundance.'[6]

Tamil Drama in its Origin

Tamil langnge is renowned as 'Muttamiḻ' even from time immemorial. This clearly connotes its tripartite classification of Iyal, Icai and Nāṭakam. As known at present the first reference to Muttamiḻ occurs in 'Paripāṭarriraṭṭu'[7]. Then onwards the

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6. Kavimaṇi Tēcika Viṉāyakam Pilḷḷai, 'Malarum Mālaiyum; Nāṭakam, Poem No. 1184.

usage is free and frequent. Great poets and scholars take pride in calling Tamil as 'Muttamiḻ'. This terminology serves proper reason to infer that Tamil has been divided into three vast categories and one of them is Nāṭakam. Because of the affluence of this art among the ancient Tamils it has been considered an inportant aspect and hence placed on par with Iyal and Icai.

Any one who sincerely desires to investigate the origin and development of Tamil Drama, has to depend solely upon literary evidences found scattered in Caṅkam Anthologies. Besides, certain inscriptions relating to the enactments of plays are also found in the important tenples of TamilNadu. It is indeed surprising and most unfortunate to note that not even a single text of the ancient Tamil Drama has been found as the source material. It poses a question of doubt whether the art of drama did exist at all among the ancient Tamils.

It is accepted by scholars that Tamil is one of the classical languges, highly developed and endowed richly with lovely pieces of literature. It has an abundance of past traditions and a rich heritage of its own. None has yet traced down the origin of Tamil convincingly. Its individuality in certain special traits as word formation and sentence construction suggest its independent origin. Such a language which has been acclaimed as 'Muttamiḻ' even from very early times would not be a stranger to the art of drama. If so what would be thc position of drama in the earlier days? It is a matter for serious discussion.

Eminent thinkers have striven hard to throw some light on the origin of Tamil Drama. It is the opinion of Cūriya Nārāyaṇa Cāstiri that nāṭakam was at its hey-day even in the 3rd century B. C.[8]. We may dispense with this statement as something far-fetched. As observed by G. Cuppiramaṇiyam, the

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8. Cūriyanārāyaṇa Cāstiri, Naṭakaviyal,
Preface, P. 13-14

7. Paripṭṭuarṟiralṭu.
'Terimāṉ tamiḻmummai Teṉṉaṉ Poruppaṉ'.

Tamils might have been proficient in the art of drama even long time ago by the fact that Tamil has been continuously respected and praised as 'Muttamil'.[9] Akattiyam one of the earliest Grammatical works in Tamil deals with Tamil Drama. In that case there should have been drama in some form or other. Campanta Mutaliyār, the father of modern Tamil Drama confirms the fact about the existance of drama among the ancient Tamils by considering the detailed notes given in Akattiyam.[10]

Whether the ancient Tamils were capable of practising such an art as visualised by scholars is a matter to be thought over. Caṅkam literature reveals clearly that the Tamils had led a life that was in touch with nature. They had invented many things by closely watching the glories and powers of nature. The whistling sound of the wind through the holes of the bamboo began to work in their minds and led to the invention of flute. So also many other musical instruments have been devised and found out as consequences of thoughts awakened by natural phenomena. This perceptibility or sensibility to learn a lot from nature is a clear indication of their conscientious attitude of mind to lead a life in colloboration and correspondence with nature. For such kind of people achievements like the art of drama would not be an impossibility. Their forms of art and aspects of culture are systematically developed in a way incompatible with nature.

The poems collected during the Caṅkam period are replete with references to Tamil Drama. They give us a rough idea about the form, nature and position of drama among the ancient Tamils. The references and citations abounding in the anthologies and their commentaries leave us beyond doubt that there was a form of drama even during the Caṅkam Age. It is obvious that the Caṅkam poets must have used the word 'nāṭakam' in their much resourceful and highly sophisticated poems, with a definite purpose, in perfect sense of

9. G. Cuppiramaṇiya Piḷḷai, Tamiḻ Muḻakkam, P- 112.
10. P. Campanta Mutaliyār, Nāṭakattamiḻ, P. 2.

the term. A careful analysis of the collected materials regarding drama in the Caṅkam literature would certainly give ample scope to deduce something advantageous apropos the nature of Tamil Drama during that period. It would not be possible to divulge in detail all the evidences assembled in this enquiry. So only matters indispensable have been pin-pointed here and there as the investigation warrants.

It is known from the ancient literatures that 'kūttu' is used to denote both dance and drama. Two kinds of 'kūttur are stated, known as Avinayam and nāṭakam. The forme' represents a kind of dance played in concordance with a particular song whereas the latter enacts the scenes of a story or a narrative.[11] Drama might be the development of dance as it is reasonably said that the origin of drama might well have been indebted to dance.[12]

It may be assumed that 'naṭakam' has been used to denote, dance also. When relating to the various synonyms of 'kuttu Tivākaram states that 'nāṭamē nāṭakam.'[13] In the words of T. P. M. 'kūttu' is not the 'nāṭakā epic' but is one to be identified with 'Paratanāṭṭiyam' or dance. [14] The representation through enactment of a song or a part of a story, by one or a group of persons during some festive occasions with the harmonious blending of vocal and other instrumental music is to be called as 'kūttu'. 'Nāṭakam', as observed by Maṟaimalaiyaṭikaḷ, is an enactment of a complete story.[15]

'Nāṭa' imparts the sense 'to walk' which would become more generic if the meaning of 'to move and act' is included. Further 'nāṭu' may be considered as the root of

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11. Aṭiyārkkunallār, Commentary to Cilappatikāram, I, 3, 12.
12. Henry W. Wells, The Classical Drama of India P. 11.
13. Tivākaram, P. 216.
14. T. P. M., Pirrantatu Eppaṭiyō, 'Muttamiḻ', P. 13.
15. Maḷaimalaiyaṭikaṟ, Cākuntalam Nāṭaka Ārāycci, P. 8.

'nāṭakam' which signifies the sense of 'resemblence'[16] In fact 'nāṭakam' is an art which resembles life and activities of people through imitation. 'Akam'might well be considered as the formative addition as in 'pāṭakam' which means the 'singing anklet.'

From very early days till the recent times the word nāṭakam' is used to convey the meaning of dancing. The passing of time has not tapped out of the word, this sense. The 20th century poet Pārati Tācaṉ also used, 'nāṭakam' to bring out the same meaning.[17]

The above facts make it clear that in the earilest days drama had been united with dancing and slowly developed into a separate art with notable changes· However, drama is ceitanily indebted to dance for its· origin and development. The close relationship and intimate attachment of d ama and dance could be perceived from the word 'nāṭakam' itself. It might be presumed that Tamil Drama had originated from the various dances prevailed among the ancient Tamils.

It is believed by some scholars that tragedy began in the Choral worship at the tombs of great individuals.[18] This idea as applied to Indian Drama, involves the view that the participants in the primitive dramas were representing the spirits of the dead and that the performance was meant to gratify the dead. Even to-day it is the living practice of the people to celebrate the anniversaries of important persons, who had attrached the attention of the village folks. Festivals are conducted to honour them and ve y often some of the impressive incidents of their lives are being enacted. They are looked forward to very eagerly.

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16. T. Burrow and M. B. Emeneau, Dravidian Etymological Dictionary, P. 241.
17. Pāratitācaṉ, Tamiḻiyakkam, Maṅkaiyar Mutiyōr Eḻuka, 17, 1.
18. John Jones, on Aristotle and greek Tragedy (1962), P. 17.

In the southern districts of Tamil Nadu there are village festivals, conducted to appease the spirits of the dead. The life sketches are traced out in a detailed manner through Villuppāṭṭu' which literally means 'bowsong'. When the songs are in active, one person dances in trance representing the life of the dead, His costume would be in accordance with the clothes of the deity who is really the dead. The dancer holds the weapon used by the dead hero. People believe the dancer to be the spirit of the dead hero and respect him with due honour. This dance is called 'cāmiyāṭṭam'. As noticed, this is just the enactment of the life and role of the dead. Of course 'Cāmiyāṭṭam' is one man's show (mono acting). But there is a story behind the action. In fact it is an imitation. In certain temples a group of people dance together as the different personalities involved in the story sung in villuppāṭṭu. Under these circumstances it seems to be more like a drama than Cāmiyāṭṭam', But dialogues are seldom used in them, This kind of 'āṭṭam' in the temple might have helped the growth of Tamil Drama.

Oldenberg discovers the origin of drama in the sacred dance accompanied by gestures of pantomimic character combined with song and later enriched by dialogue.[19] The influence of epics is also an important factor in the development of drama. The recitation of the passages from the epics had rendered a lot for the growth of drama. Keith believed that there was no clear proof of drama as such existing until later when there was an assurance of recitation of the epic passages by granthikars.[20] This might be true as far as the Sanskrit Dramas are concerned.

In Tamil Nadu there are ample evidences to indicate the highly developed stage of Dance and music during the Caṅkan Age. Dance was represented as kūttu or ātal in those days. From those times onwards attraction in dance might have been added because of man's ever growing and ever changing aesthetic pleasure and appreciation. In a shortwhile dancing had been

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19. Oldenberg, cit. A.B. Keith, the Sanskrit drama (1920) p. 26

20. A.B. Keith, the Sanskrit drama, (1920), p. 26

performed in connection with rituals and religious ceremonies. As time passee on, it added more and more glamourous items and enlaiged its sphere of presenting facts more touchingly and interestingly. Connected events in the form of a story had been enacted dramatically. In such a way dancing might have developed into the form of drama.

ANCIENT POSITION

Tolkāppiyam is accepted as the earliest of all the existing literary pieces in Tamil. This book refers to nāṭakam in only one place.

'Nāṭaka valakkinum ulakiyal vaḷakkinum
Patal Cāṉṟa pulaṉeṟi vaḷakkam

By this reference to 'Nāṭaka Vaḷakkam' the author might have meant the general mode of life with special implication on she pleasurable features present therein. This includes the various sentiments also as according to the demands of circumstances. In the words of Nacciṉārkkiniyar it deals with 'mutal, karu and uri' as its subject matter.[2]

The general way of life which is common to all, has been represented by Tolkāppiyar as 'ulakiyal' and the mode of life when exposed in an artistic way, could de called 'nātakam'. In such a presentation the eight meyppāṭus are found revealed in an impressive way. This might be explained in another way also. When an event is presented wlth all the attractions in order to impose something perpectual and useful, it becomes dramatic.[3] It should be known that 'nātaka vaḷakkam' does not aspire in giving facts and figures but intends to present something rhetori-

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1. Tolkāppiyam, Porul, Akam, Nurpa 53
2. Naccinārkkiniyār, Commentary to Tol; Akam; Nurpa 53
3. Navalar Comacuntara parati, Tol, porul patalam, (1972) P. 199

cally with poetic embellishments[4]. It can well be inferred that Tolkāppiyar might have referred to the presentation of an intere-sting subject dramatically in 'nāṭaka vaḷakkam'.

Tolkāppiyar had used 'Paṇṇai' to mean 'play'[5] 'Pan'- the root of the word means 'song'. It may further be evolved that Tolkāppiyar might have referred to a play actuated by songs. Moreover all the meyppātus enumerated by Tolkāppiyar have intimate connection with drama. They serve as best ingredients to drama. The grammarian has further clarified that unless the listeners are capable of understanding through eyes and ears, they could not perceive the significant factors connceted with 'meyppāṭu.[6]

The data collected in Tolkāppiyam regarding drama are useful to arrive at valid conclusions. There was a form of drama during the age of Tolkāppiyar having some of the features of the present-day drama. So much so it could be understood that in those days there were willing participants and keen listeners to dramatic performances.

Among the literary treasures born out of Cankam Age not even a single dramātic piece had been preserved. Whether there was any drama at all during the Cankam period is a matter to be discussed. There might have been folk-dramas which have not been developed to take a permanent form of literature. It is also observed that the theory of cankam poetry stood in their way of handling folk-dramas in a poetic way. This may be the cause for not finding any dramatic piece in the cankam period[7].

4. A Conmukatas "Nataka Vaḷakkūm Ulakiyal Vaḷakknm"—II I. T. C. Jan 1968 Vol. III. Page 190–191.

5. Tol, Mey, Nurpa 3.

6. Ibid, Nurpa 27

7. Dr. T. P. M. Prof. T. P. M. 61st Birth day commemo-ration volume, Collected papers of Prof. T. P. M. (1961) P—60.

The popular view is that the ancient Tamil had enjoyed the art of drama which is not yet known clearly. Since we are at a loss to prove the existence of plays in the past everyone finds it difficult to come to valid conclusions about the nature and form of the ancient Tamil Drama It is true that there was drama but because of certain reasons the melodiousness and articulate gestures of the early Tamils had vanished from the public scene of action.

It is well known from reliable sources that the ancient Tamils had witnessed and enjoyed the stage performances. Whether they had evinced any interest tn preserving them for further consideration or study, is a matter of doubt. As it is widely known that the Tamils were very careless in allowing even some of the best pieces of literature, eventhough they are meant for study. If they were of such nature, how could they be expected to preserve matters meant only foı the stage? It may be assumed that the plays have been left uncared for and hence have been lost for ever.

Moreover it is another matter to be thought over whether they had written such dramatic works in their proper form. As a matter of fact, plays had been staged to please the audience. They could only be enjoyed by listening rather than by studying. So the plays might have been designed in such a way with such matters to feast the ears and eyes of the peoples. So much importance would have been attached to oral utterances and physical expressions.

In that case they may be mere instructions and directions to actors. Mostly such things were given orally and so not recorded in palm leaves. This might have been the situation. In such circumstances, no body would take pains to 'write the plays since it was a hard task in those days. This may be one of the reasons for the absence of written plays in those days.

Even in modern times, it is to be noted that it is not the practice of one dramatic club to get their plays written and then distributed to the actors. It was the practice of Kovintacāmi Rāv's dramatic ciub, which flourished in the later half of the

nineteenth century not to write out the dialogues and give them to the actors. They were allowed to speak their own dialogue depending on the context. Dialogues have not been prepared earlier by learned playwrights and served in advance to be memo rised by the actors. It is said that the spectators had noticed a lot of changes in the dialogues when they had attended the same play more than once.[8] Even to-day it is not the custom of Uṭayappā's dramatic club in Maturai to supply written dialogues to the actors. They are allowed to speak their own dialogues as the situation warrants. If this is the position of modern plays what would have been the case with the ancient days?

In the middle of the third century A. D. a dynasty of tenacious people called Kaḷapirar conquered Tamil Nadu. They were strong believers in Jainism and hence were set against such merriments like dance, music and drama with bitter animosity for such fine arts and women; they took all measures to discourage all these pleasure seeking activities. Therefore drama lost royal patronage and slowly withered away from the public scene of action. The law was very much against the dramatic art in Tamil Nadu in the same way as in England during the puritans. In their hatred the Jains might have destroyed drama without any trace of its past existence. It is well said that the joyous note of the Caṅkam Age gradually gave place to a pessimistic attitude towards life because of the emphasis laid by the Buddist on the sorrows of life. They glorified fate and heavenly bliss in their doctrine of suppression of all pleasure and delights of the world. During the supremacy of the Jains and Buddists, drama remained for a few centures as a neglected art among the Tamils. But proper places are allotted for drama in Tamil Jain literatures.

If we peep into the literary works of the ancient Tamils we could see a faint light focused on the existence of drama

8. Pammal Sambanda Mudaliar, Nankanta Natakak kalaiṉar, P P—3—4
9. Shekar, Sanskrit Drama : Its Origin and Decline P—110

and its allied arts. We are at a loss to know exactly the position and nature of the dramatic excellence among the ancient Tamils. But the source materials in Cañkam literature could give an understanding of the existence of drama and also an idea about their nature and position in the society.

Cañkam literature is loaded with the elements of drama. Its diction and mode of expression clearly indicate that the poets had an idea about dramatic presentation. The poems are aglowed are poetic skill and give accounts of certain techniques adopted in ancient dramatic presentations.

It is worthwhile to note in this context that the poems of kalittokai are mainly in the form of dialogues representing small pieces of drama. Moreover the poems of kalittokai present charactors like Talaivan (lad) Thalaivi (maiden), Toli (Companion) Cevili (foster-mother) Pāñkan (companion) etc. in a dramatic setting. It seems to be an evidence of the poet's desire to create certain situations which would be impressive and dramatic. It is possible these poems might have sprang out of the dramatic - tradition of the ancient Tamils. The suitability of Kalippā for dramatic purposes could be developed further in regard to its form and function. The poems divided into taravu, tālicai, tanicool and curitakam could help to denote the changes needed within the action. As observed by a scholar, the scene of action, the situations and conflicts rest in 'taravu' while the consummation part sets in 'curitakam'.

At this point we have to remember what Tolkāppiar has said earlier. As viewed by him Kalippā and paripādal are most suited for dramatic presentation. Of course, Kalippā is best suited for the purpose. Paripādal tends to be musical by nature. But only a poem like No 20. in Paripādal is both musical and dramatic. This may lead to a suggestion that Tolkāppiyar might have implied in the aforsaid lines that Kalippā and Paripādal were the two chosen forms of versification used for dramatic and musical performances respectively.

The dialogues and monologues freely used in Kalittokai and Paripādal are the common feature of dramas. The speeches and actions as given in Caṅkam poems, especially those of Akam poetry are of great appeal to the sincere readers. Most of the poems are conceived in the poet's imagination and well brought out as dramatic utterances. Many of the poetic pieces could be easily reproduced in the form of minor plays. Scholars had tried and had been successful in producing plays out of them[10].

Many of the Caṅkam poets have referred to Natakam in so many places mostly correlating it with kūthu or dance. Very often the dancing girls were called 'Nataka makalir[11] and the performance conducted by them was spoken of as Natakam.[12] Further, Athi, Ātal, Ātukai, ātutal, Kūttu and and taluu were used to represent dance and also some form of drama during the Caṅkam age.[13] The participants

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10. K. V. K. Jakanatan, Cankanūrkataikaḷ.

11. Perumpānārruppaṭai 55

12. Pattinappālai 113

13. 'attu' referred to in: Muturaikanchi 616 Narrinai 24, 17.

Ātal in : Netunalvātai 67 Narrinai 23-2. Patti-rruppattu 56

Paripātal 7, 17, 9, 72, 10, 56 and 117, 11, 81.

Paripatarrirattu, 1, 54.

Purananūru 153, 12.

ātukai in :- Akananūru 206, 2 Ātukal in: - Kurun tokai 353, 9

Kūttu in :- Kalithokai 65, 29.

Taluu in : Maturaikanci 160 329 614

Kalithokai 83. 3, 103. 62. 104, 62, 106 33.

Akananūru 2?3, 14 Purananūru 3?9. 4.

were denoted by the terms like, āṭal maṉkaiyar, āṭalaṉ, āṭukaḷamakaḷ āṭukaḷamakaṉ āṭuṉar, āṭumakaṉ āṭumakaḷir, viṟali, kūttar and Kaṇṇuḷar.[14] The places of performance were

14. āṭalnarkaiyāṅ in: Kalittokai 109, 15.
āṭalaṉ in; Patiṟṟuppattu, Kaṭavul vāḻttu 4.
āṭukaḷamakaḷ in: Kuṟuntokai 31, 4.
āṭukaḷamakaṉ in: Kuṟuntokai 31, 6.
āṭuṉar in: Patiṟṟuppattu 17, 6, 90, 43.
Paripāṭal 9, 61, 64 Puṟanāṉūṟu 29, 24, 221, 2.
āṭumakaḷ in: Kuṟuñcippāṭṭu 193.
Naṟṟiṇai 95, 2, Kuṟuntokai 105, 3.
Akanāṉūṟu 151, 9
Puṟanāṉūṟu 128, 6, 393 21
āṭumakaḷir in: Kuṟuntokai 323, 2
Viṟali in; Akaṉāṉūṟu 332 15. Naṟṟiṇai 328, 11.
Patiṟṟuppattu, 40, 21 48, 22; 48, 2; 49, 2; 57, 6; 58 1; 78 3.
Paripāṭal, 6 col.
Puṟanāṉūṟu 32, 4; 60, 5; 64 2; 70, 15; 83, 2; 103, 4; 105, 1; 109, 16; 133, 1; 135, 4, 139, 4; 140, 3; 141, 2; 152, 13; 170, 11; 172, 3; 244 2; 280' 8.
Viṟaliyar in
Malaipaṭukaṭām' 569; Patiṟṟuppattu 51, 21, 54, 6
Perumpāṇaṟṟuppaṭai, 486; Porunarāṟṟuppaṭai, 110
cirupāṇāṟṟuppaṭai, 3.
Kūttar in: Puṟanāṉūṟu 28, 13.
Kaṇṇuḷar in:
Malaipaṭukaṭām, 50.
Kuṟuntokai 31, 4.

known as āṭukaḷam, ārankam and aranku.[15] Besides, āṭiyatoḻil, āṭiyalviḻavu, āṭukoluvaricai, āṭṭumalivuvakai, āṭeḻil and taḷuvaṇi were spoken of with special reference.[16]

The different dances prevalent among the ancient Tamils find ample description in Cankam poetry Kuravāikkūttu[17] was mostly in vogue and hence it is being spoken about repeatedly. Tuṇankai was another form mentioned frequently

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15. Āṭukaḷam in :
Perumpāṇāṟṟuppaṭai, 55
Kuruñcipāṭṭu, 175
Akanāṉūṟu, 364. 3; 278, 8.
arankam in; Paripāṭal, 8,109.
aranku in , Paripāṭal 16, 13. Kalittokai 79' 4

16. āṭiyatoḻil in :
Naṟṟiṇai 131, 1. āṭiyalviḻavu in : Nāṟṟiṇai 90, 1
āṭukoḷvaricai in : Puṟanāṉūṟu 53, 14.
aṭukaḷavuvakai in : Puranāṉūru 165, 14.
aṭeḻil in : Kalittokai, 16, 3.
Talūuvaṇi in : Kuṟuntokai 294, 2.
Akanāṉūṟu 176, 15.

17. Kuravai referred to in :
Tirumurukāṟṟuppaṭai 197. Maturaikkāñci 97, 315,
Malaipaṭukaṭām 322. Naṟṟiṇai 276, 10.
Aiṅkuṟunūṟu 181, 3
Patiṟṟuppattu 73, 11. Kalittokai, 39, 28 (2) 10,
35; 103, 75; 104, 69; 108, 16.
Akanāṉūṟu 20, 7; 232, 10; 269, 20; 336, 9.
Puranāṉūṟu 22, 22; 24, 6; 129, 3 393 9.

18. Tuṇaṅakai referred to in,
Tirumurukāṟṟuppaṭai 56.
Perumpaṇāṟṟuppaṭai 35, 453
Maturaikkāñci 23; 160; 329.
Naṟṟiṇai 50, 3 Kuṟuntokai, 31, 2; 334; 6
Patriṟṟuppattu 45, 12; 52; 14; 57; 4; 77; 4.
Kalittokai 70, 14, 73, 16. Akanāṉūṟu 336, 13.

by the Cañkam bards. Veriyāṭal [19] was also a common form of dance. This kind of d nce was conducted in the venue called Veriyāṭṭukaḷam[20]. Cañkam literature also refers to Āṭṭaṉ Atti, a famous dancer and actor hailed from the royal family of the Cērās[21]. Acting might have been respected by all and held in high esteem by the king. Or else people belonging to the royal family would not have participated in it. The Cañkam society had surely glorified the arts of dance and d.ama. Therefore the poets took special interest and were enthralled to speak of their ecstasy in as many places as possible.

Tirukkuṟal which is accepted to be the earlilst among the works in Patineṉkīlkkaṇakku refers to āṭiyaṟṟu. arañku, and kuttāṭṭavai [22] Forming similes and images out of this art suggests that kūttu was quite common and well known in the society.

Cilappatikāram expounds the qualities of drama and they are found in abundance. The author has adopted dramatic techniques to build up the plot of the epic. It is popularly reputed as a dramatic epic. Though this literary piece blooms in the form of an epic it has in its form and construction the model of a drama. No doubt, there are a few

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19. Veriyāṭal in :
Akanāṉūṟu 114, 2; 182, 17; 292, 4; 370, 14.
Aiñkuṟunūṟu 242, 1; 243, 1; 244 4; 246, 1.
Kuruntokai 53, 3; 360, 1; 235, 3.
Tirumurukāṟṟuppaṭai 222.
Naṟṟiṇai 47, 9; 173; 4; 238. Paripāṭal 5, 15; 9, 44;
Paṭṭiṉappālai 155. Puranāṉūṟu 271, 502.

20. Veṟiyayar Kaḷaṉ in : Akanāṉūru 242, 11.

21. Reference to Āṭṭaṉ Atti in : Akanāṉūru 222, 7; 236, 16, 376, 10; 396, 13.

22. Āṭiyaṟṟu, Thirukkuṟal 401; 1.
arañku : Ibid. Kūttāṭṭavai : Tirukkuṟal 232 1.

descriptive Kātais like "Intira viḻavuūreṭuttakātai. Even then little modifications and a few omissions would make this epic a very good drama for the stage.[23] This epic is characterised by various artistic embellishments, organically connected with the thematic structure such as songs dances etc. which would certainly enhance its dramatic qualities.

Araṅkēṟṟukkātai is replete with details pertaining to dance and drama. Elaborate descriptions of the dance master, musical instruments, musicians and the stage are given in this canto. Even minitue details regarding measurements of the stage and techniques of acting are given in it. It is obvious that such performances were held in high repute by the king and the people. Only skilful and well practised dancers could win the praise of the people. Kings patronised these arts by encouraging them with attractive prizes and honourable titles. The harmonious blending of music aud dance would make the performances a grand success and hence it is given special significance in the epic. Only a well educated and talented man could produce plays.

Cilappatikāram refers to aṭalkūttiyar as aṅkam, araṅku āṭaraṅku Kuravaiyar, Kūttaccākkaiyaṉ, Kūttiyar, Kūttar Kūttulpaṭuvōṉ, Kaṇṇuḷar, Kaṇṇuḷāḷar and Tuṇaṅkaiyar.[24]

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23. Dr. Tirumēṉi has attempted a drama out of Cilappatikāram and has successful in bringing but 'Nāṭakaccilampu'.

24. References in Cilappatikāram :
Āṭalkūttiyar 5, 50; Araṅkam 33, 99; 113; 131, 6, 39, 50; 27; 18; 20; 28, 44 65.
Araṅku : Patikam 65, 3, 103; 106; 161;
Veṇpā 4; Kaṭṭurai 10; 22, 142; 25, 14; 23, 50;
Nūrkaṭṭurai.
Ātaraṅku : 26; 68 Kuravaiyar : 5, 70.
Kūttaccākkaiyaṉ 28, 77. Kūttiyar; 5, 50
Kūttar : 26, 228, 23, 165
Kūttuḷpaṭuvōṉ : 26: 125. Kaṇṇḷār : 5, 49.
Tuṇaṅkaiyar : 5, 70

Aṭiyārkkunallār, who belonged to the 12th Century A.D. was the most important commentator to Cilappatikāram. He gives a vivid account of music, dance and drama of the ancient Tamils thereby revealing his erudition and profound knowledge in those fields. He mentions about dramatic documentations like Muruval, Cayantam, Ceyirriyam and Kuṇanūl which were lost even in his days. In order to enrich his ideas about drama, he had to ponder over the collected fragments of Pañcamarapu, Paratacēṉāpatiyam, Intirakāḷiyam, Kattnūl, Icainuṇukkam, and Mativāṇaṉ Nāṭakattamiḻnūl. His valid pieces of information regarding the fine arts during the time of Cilappatikāram are highly valuable

In fact he has given accounts of many practices concerning dramatic art. But they are different from those of the modern times and so difficult to understand. Even then they could serve as fine materials to clarify certain obscure points concerning dance and drama. Moreover they render invaluable help to scholars in understanding the ancient Tamil books like Caccapuṭa Veṇpā, Tālacamuttiram and Cuttāṉantapirakācam. Aṭiyarkkunallār's commentary abounds in facts regarding ancient Tamil Drama and its allied arts. But for this work it would be impossible for anyone at present to make out clearly anything about ancient drama. The commentator seemed very anxious to contribute as much as he could to this field. He had tapped all the available resources regarding drama and so was able to give many details for the proper guidance of the future generations. Many important works are referred to by Atiyarkkunallār.

Icainuṇukkam was one among them, written by Cikaṇṭi in Veṇpā metre to teach music to Carakumāraṉ, a Panṭiyaṉ prince. Probably this work belongs to the 3rd Century A.D. Intirakāḷiyam by Yamalēntirar was a work of the 8th Century A.D. Only 45 nūrpās in this work have survived the ravages of time They were collected and published by Ka. Pa. Aravāṇaṉ with his own comments upon them. This helps to know something about ancient Tamil Music.

Pañcamarapu by Arivaṉār in Veṇpā metre deals with music whereas Paratacēṉāpatiyam by Ātivāyilar in the same metre expounds the theories of drama. The puranic story of Jayantaṉ turned into a bamboo stick finds a place in this work. Now under the same title Ū.Vē.Cā. Library (Madras) has published a book which could not be the same as the original Paratacēṉāpatiyam. The metre of the nūrpās quoted from this book is different from what is published. Now and furthermore what are quoted by Aṭiyarkkunallār are found missing in this book. It seems to be the work of later days and appears to be an introduction to Paratanūl. The explanatory notes supplemented are helpful to know something about the earlier tendrils of drama like Aṉumakkaṭakam, Kītapirapantam, Kaurikkaṭakam, Parata Cāstiram, Makāpārata cūṭāmaṇi and Makāparatam[25]. From this book it is known that tāṇṭavam is of twelve kinds starting from Āṉantam to Cuttam which are all the dances of Lord Siva. These dance forms strikingly coincide with the famous eleven Āṭals expounded in Cilappatikāram and hence may be considered cognate. This book tries to bifurcate Kūttu into dance and drama. It explains that one person playing different roles is called dance and different persons enacting different roles depicting a puranic story is called 'drama'.[26]

Mativāṇaṉ's Nāṭakattamiḻnūl gives accounts of Pukalkkūttu and Vacaikkūttu. Pañcapārātiyam which is said to be the work of Sage Nāratar was written in the 8th Century A.D. It has contributed something to dramatic theories in the form of āciriyaviruttam having six syllables. Ceyirriyam and Kūttanūl by Ceyirryaṉār belonging to the 8th Centruy A.D. gives accounts of drama of those day. Only six nūrpās of of Ceyirriyam are found in Aṭiyarkkunallār's quotations. Kuṇanūl andCayantam are yet living since Aṭiyarkkunallār has quoted one line from each of them.

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25. Paratacēṉapatiyam, Preface. U. Vē. Cā. Library publications P. VII ('44)
26. Ibid P. 26.

Kūttanūl by Cāttaṉār should be a book on dance as its name suggests. It is said to be lost for ever. In 1968, S.D.S. Yōkiyār published one in that name and identified it with this ancient work. He has given elaborate comments which may help to trace the origin and development of drama to some extent. This book gives an account of the rules and regulations of dance prevalent in ancient Tamil Nadu. It is said to be a unique, copious and all comprehensive treatise on the threefold arts of dance, music and drama [27]. As it is noted, the author of Kūttanūl was a contemporary of Tholkāpiyar and as the master of art he wrote nūrpās evaluating the indigenous dance systems of the Tamil as well as the systems of dance prevalent in the surrounding regions. without doubt this book seems to be a distinguished work treating in detail the various patterns of dance in addition to an explanation about the origin of drama. The work gives details about drama in a Philosphical vein.

As stated by Kūttanūl the art of drama originates from 'ōm' which started from the sound of the Celestial drum of Lord Civa. That sound organises to form music and then gives out actions corresponding to various feelings. Orderly action leads to dance which develops into drama.[28] Kūttanūl is an evidence to prove the eminence of the Tamils in dance and drama.

Aṭiyarkkunallār seemed to have consulted all the materials available during his time and provided ample materials for the later generation to arrive at some valid conclusions about the nature, position and development of drama evolved by the ancient Tamils.

Maṇimēkalai also mentions about āṭals, aṭuṉar aṭuṅkūttiyar, araṅkkakkūttiyar, araṅkam, āṭṭu, uḷvari, kuravai, kūttiyar,

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27. S. D. S. Yōkiyār, kūttanūl Editor's Note (1968)

28. Ibid Nūrpā No. 1.

Kūttiyal and Kūttu [29]. The word Nāṭakam is used in seven contexts, to denote 'Kūttu' in this epic. Though in Cilapatikāram the same meaning is conveyed by the word is seven places, a change could be noted in it when 'Vālacaritai Nāṭakam is mentioned[30]. It signifies a story concerning 'Lord Kaṇṇaṉ and so it may be considered as a dramatic piece.

A number of such references can be seen in 'Patineṇkīl kkṇakku also. Āṭumakaṉ in paḻamoḻi, āṭuvaṉ in Tirikaṭukam, araṅku and Kūttar in Paḻamoḻi and Eiati, Kūttaṉ in Nālaṭiyār and Kaiṉilai, Kūttaṭṭu in Tirikaṭukam and Kūttu in

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29. References in Maṇimēkalai :

āṭal 2, 23; 7, 44, 11, 18; 18, 104; 19, 79.

āṭuṉar : 18, 13.

āṭuṇkūttiyar : 12, 51.

araṇkakkūttiyar : 18, 35.

araṇkam ; 6, 118; 7, 42.

āṭṭu : 6, 21, 18, 88; 22, 20; 25, 91.

uḷvari ; 19, 20.

kuravai : 19, 66.

kūttiyar : 12, 51; 18, 35; 28, 47

kūttiyal : 18, 6.

kūtti : 11, 19; 28, 47.

30. Cilapatikāram, Āycciyarkuravai.

Nāṉmaṇikkaṭikai, Tiṇaimālai, Nāṉāṟpatu, Paḻamoḻi and Ēlāti are seen to have been used.[31]

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31. āṭal in :
   Naṉmaṇi : 36, 4.
   Iṉṉānāṟpatu, 30, 2.
   Paḻamoḻi, 192, 4; 352, 4.
   Ciṟupañca. 67, 1.
   Ēlāti; 51, 3; 69, 2.
   āṭiya in :
   Nālaṭiyār, 332, 3.
   Ācārakkōvai, 42, 1.
   āṭiyaṟṟu in :
   Nālaṭiyār, 331, 2.
   āṭiviṭṭaṟṟu in :
   Nālaṭiyār, 240, 4.
   āṭiṉāṉ in :
   Tiṇaimālai, 124, 3.
   āṭiṉār in :
   Ēlāti, 24, 3.
   āṭupavar in :
   Paḻamoḻi, 147, 3.
   āṭum in :
   Nālaṭiyār, 28, 3.
   Kārnāṟpatu, 4' 1; 38, 2.
   Aintiṇai Eḻupatu, 14: 1.
   Tiṇaimoḻi, 45, 2.
   Tiṇaimālai, 40; 1, 83: 4, 151; 1; 2.
   Tirikaṭukam, 19, 3; 55, 3.
   Ācārakkōvai, 14, 1.
   Paḻamoḻi, 140, 3; 147, 4; 337, 3; 354, 3.
   Ēlāti, 15, 1; 79, 2.
   āṭuvāḷ in :
   Tiṇaimālai, 128, 2.
   āṭuvāṉ in :
   Tirikaṭukam, 94, 3.
   araṅku in
   Tiṇaimālai, 111, 2; 120, 2.

A significant change can be noted when Peruṅkatai states that,

> 'Vāyiṟ kūttum cērip pāṭalum
> Kōyil Nāṭakak Kuḷukkaḷum uarukeṉa'.[32]

Here Kūttu (Dance) Pāṭal (Music) and Nāṭakam (Drama) are differentiated very clearly. It is stated with certainty that there are separate groups of artists specially talented and trained in each of these arts. From this reference it is evident that 'Nāṭakam' was not the same as 'Kūttu' during this period. No doubt in some other places in this epic, the word 'Nāṭakam' is used to convey the sense of dance.

Cīvakacintāmaṇi a Jain epic of the 10th century A. D. contains nearly forty five references to drama. It is believed that the Jains were dead against fine arts like dance and drama. But we see from this Jain epic that drama was held in high esteem in the society.

Paḻamoḻi, 86, 3.
Ēlāti, 24, 3.
Kūttu in :
Ēlāti 26, 4
Kainilai, 42, 3.
Kūttāṭṭu in :
Tirikaṭukam, 11, 1.
Aintiṇai Eḻupatu, 45, 4.
Kūttu in :
Nāṉmaṇikaṭikai, 86, 3.
Tiṇaimālai, 127, 3.
Paḻamoḻi, 343, 2.
Ēlāti, 62, 1.
Talūu in :
Tiṇaimālai, 152, 4.

32. Peruṅkatai, I, 37, 88-89.

Kampar in his immortal work Rāmāyaṇam says that,

'Parata nūṉmuṟai nāṭakam Payanuṟap Pakuppaṉ'.

From this reference it may be inferred that there were plays in those days as according to the rules and regulations of drama formulated by Sage Paratar. Moreover such of the plays were of great use to the public in addition to entertaining them.

The devotional literatures of the middle ages also give some idea about drama in that period. Human life itself was considered a drama conducted in the arena of the world.

Tiruviḷaiyāṭaṟpurāṇam gives vivid accounts of dance in a few Paṭalams like 'Kālmāṟiyāṭiya Paṭalam' and so on. Periyapurāṇam also refers to drama and talks about its importance in the society.

It is obvious that in the beginning dance and drama were one and the same art. But as time passed on drama slowly emerged into a separate art. Many changes might have occured before it reached its present position. The various Kūttus prevalent among the ancient Tamils should have helped the development of drama. They would be dealt with in detail separately.

Development of the Stage and Theatre

Ordinarily the stage is a raised platform or structure of boards on which the actors appear in front of the audience. A well constructed stage requires well planned mechanical equipments which one could not have expected in earlier days. However some form of stage would have been there. The place of performance whatever it may be was the stage and the place for the audience was the auditorium. During the caṅkam period, most of the Kūttus took place in open space. There were Kuravaikkūttu conducted on the wide expanse of the sea-shore. The people gathered on the white sand around the dancers and enjoyed the show.

Such performances were conducted on the plains in Mulli (forest region) and on the fat rocks in Kuṟuñci (mountainous

region.) There is an instance of Kuravaikkūttu stated in Kalittokai in which the Kūttu was being conducted on the ground where a youth had subdued a militant bull. The Kūttu was performed in order to honour his success in the bull fight. Also dances were conducted near the battle fields or in front of the camp sheds. It may be inferred that the ritual dances would have been conducted in front of the alter of Gods. Therefore there had been no opportunity for a stage or theatre but only an open space which would serve both purposes well.

Paṭṭiṉappālai gives an evidence which suggests that the terrace of big buildings had been used as stages for conducting dramas. It is said that the nobles enjoyed music and drama simultaneously in the cool moon lit night seated on the terrace of their storeyed buildings.[33] The usage 'āṭukaḷam' itself suggests the nature of the stage and theatre. But araṅkam is somewhat improved from āṭukaḷam. It would have been a more refined version as the word meant a proper place alotted for such a performance. 'Avai' and araṅku are separately pointed out in one of the poems of Kalittokai[34]. The decorative nature of 'araṅku' during this period is also referred to [35].

In Cilappatikāram, the exact measurement of the stage is given. It should be of 8 kōls in length, 7 kōls in breadth and one kōl in height. The length of the space between the gurder plank and the stage floor was four kōls. There were two doors one for 'exit' and another for 'entrance' Painted pictures hung on the stage increased the beauty all the more. But they were really intended for reverance and solemnity. Two lights were kept on the stage in such away as to avoid pocket of darkness entering anywhere on the stage and theatre, Garlands of pearls were hung beautifully.

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33. Paṭṭiṉappālai, 113-114.
34. Kalittokai, 79, 4.
35. Paripāṭal, 16, 12-13.

It is known from Cilappatikāram that there were three kinds of curtains attached to the stage. A single curtain was tied to the left side pillar and attached to the stage. A double curtain was seen overhanging on top which would help the surprising entrance of the celestials. All the three could be easily folded with the the help of strings. These curtains were called by the names orumuka eḻiṉi, porumuka eḻiṉi and karantuvaral eḻiṉi. The roof of the stage was beautifully decorated with paintings In short the stage was a beautiful construction with novel features best suited for the purpose.[36]

Pārati araṅkam and Nīrttirai araṅkam referred to in Cilappatikāram represented the scenes in certain individual Kūttus. Further there were Poṉpuṉai araṅkam, Varikāṉ araṅkam, Maṇṇiṭṭaraṅkam and Aṇimaṇi araṅkam. Their names and nature suggest their individuality and also their beautiful construction. It may be inferred that Kūttus like Vēṭṭuvavari, Āycciyar Kuravai and Kuṉṟakkuravai were conducted in open areas.

Peruṅkatai denotes theatres as Kūttappaḷḷi and Kūttaṭum Iṭam.[37] There are so many instances in later literatures about 'araṅku'. Curtains made of very fine silk is spoken of n Cīvakacintāmaṇi.[38]

In the Tiruviṭaimarutūr Inscription, the theatres are mentioned as 'nāṭakaccālai'[39] The cōḻā kings patronised arts like dance, drama and music. Their rule was not an insular one It was characterised by cultural contacts with several regions of India and even places outside India. There are references to various types of theatres called 'Nāṉāvtia nāṭakacalāi'. During the period it is possible

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36. Cilappatikāram, 3, 99-110.
37. Peruṅkatai, Vattavakāṇṭam, 14, 4; 147 and Naravāṇakāṇṭam, 15, 109.
38. Cīvakacintāmaṇi, 653, 3 and 655, 1.
39 Tiruviṭaimarutūr Inscription, No 124 S.I.I., Vol. III,

that the theatres for staging dramas were erect.d on the standards prescribed in the works like Nātya cāstra Such kind of theatres are mentioned in it[40].

Moreover the maṇṭapams in the temples were also used as the place of dramatic performance. Through the inscription of Raja Rajan III in his tenth regnol year in the temple of Tiruveṟṟiyūr it is said that 'Akamārkkam or Meykkūttu was conducted in the Rajraja Tirumaṇṭapam of the temple on the eighth day of Āvaṇi Festival every year[41]. As noted in the temple there are seperate stages specially constructed to conduct such performances. The stage for the players to act is found conveniently spaced and purposefully elevated. People can sit round and witness the action performed on the stage But it seems to be a restricted place as the accommodation facilities cannot afford the attendance of the wide public. In some temples they are called Capā Maṇṭapam.

It may be a valid presumption that Vēttiyal which has been reserved for the king and his nobles had been conduted inside the temples. Potuvial which was said to be the pastime of the common people would have been conducted in temporary sheds or something like that specially constructed for the purpose. Even to-day it is the practice of the villagers to construct a temporary stage on an open space for staging their plays.

In the temple at Tirukkuṟṟalam the place of performance is called Cittira Capai where even to-day performances like that of dance and the like are being conducted during the month of Markaḷi Tiruvātirai festival, following the old tradition.

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40. Adya Rangacharya, Drama in Sanskrit Literature, op. cit. P. 218.

41. S.I.I. Vol. I, 211, of 1921, No. 520.

The passage of time saw many changes in the setting up of 'stages' in suitable places with the required provisions needed by the modern plays. More and more convenience is added which attract more and more people into the theatre. Separate curtains with appropriate indications are used to identify the differences in the scenes as the action progresses. Developed facilities are provided and modern techniques are adopted foı ligting and scenic arrangcments. At present the drama stage and theatre appear quite modern, adequately equipped with artistic embellishments. The sophisticated modern theatre owes its importance to Kōvintacāmi Rao who took the initiative to take Tamil drama from the street corners into the theatres which were actually constructed for the purpose

Performers

Since drama is the co-operative endeavour of a group of actors and singers it has become customary to form troupes to perform the shows. During Caṅkam period there were separate groups of people to conduct such enteıtainment shows. They were called Pāṇaṉ, Poruṉaṉ, Kūttaṉ, and Virali. They specialized in any one of the arts like music, dance or drama. The names of their group indicate their speci- alization in particular arts. These groups of artists went from place to place to seek the favour and patronage of kings and chieftains. They carried with them the required musical instrumen's. They performed in groups or singlely as the case may be.

As known from Cilappatikāram and Maṇimēkalai the women players called Aṭal Kūttiyar, Araṅka Kūttiyar, Nāṭaka Makaḷir etc. They revealed their talents before the ruler and his people. They were rewarded according to their merits. Titles like 'Talaikkōli' would be conferred upon them if their performance were distinguished. Peruṅkatai referrs to the males as Kūttar and females as Kūttiyar. The

place of their residence was called Kūttaccēri.[42] There were individual groups for music, drama and dance [43].

Kūttaccakkaiyar were a particular group referred to in Cilappatikaram. They were famous in performing Cākkai-kkūttu. Even in the period of later imperial Cōḷās they were held in great esteem. Many inscriptions were noted about their performances during the festivals in the temples. Tiruviṭai Marutūr inscription gives an account of Tiruveḷḷarai Cākkai. He had performed Āriyakkūttu seven times in a year in the presence of the king[44]. The Tamiḻkkūttu by a Kuttukkāṇi is referred to in one of the inscriptions of Kulōttuṅkaṉ-I at Māṉampāṭi [45]. Professional actors specialized in this Kūttu were highly respected and were given honourable recognition by the king and his subjects. Royal patronage helped the art to develop and prosper. The gifts offered encouraged the performers to do better since they were relieved of their poverty. The inscriptions of Raja Rajan - I refers to certain plays conducted in Tañcāvūr temple in a grand manner. Therefore there must have been artists during that period. Kūttu was in a developed position in this period.

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42. Peruṅkatai, Lāvāṇa Kāṇṭam 40, 48, 699
Vattava Kāṇṭam, 341.

43. Peruṅkatai, I, 37, 88-89.
Vāyiṟ Kūttum Cērip pāṭalum
Kōyil nāṭakak kuḷukkaḷum varukeṉa.

44. S.I.I., Vol. V, No. 718.

45. 90. of 1932.

ANCIENT TAMIL KŪTTUS

It is probable that dance might have been developed from the various kūttus prevalent among the ancient Tamils. In its origin all drama might well have been indebted to dancing.[1] In fact, drama and dance had not been identified as two different arts during the early days. Both of them had been called kūttu by the ancient Tamils. The whirl-gig of time made a lot of changes and introduced further improvements. As a consequence, drama emerged as a seperate art and began to grow independently. Both dance and drama can be considered two shoots grown out of the same root called 'Kūttu'. It becomes necessary to know something about the various kūttus that were in practice among the ancient Tamils so as to understand clearly the underlying factors responsible for the growth of Tamil drama.

Aṭiyārkkunallār gives a list of the ancient Kūttus by coupling them in order to identify their diverse nature. They are as follows:

Vacaikkūttu and pukaḻkkūttu.
Vēttiyal and potuviyal.
Varikkūttu and varicāntikkūttu.
Cāntikkūttu and Viṉōtakkūttu.
Iyalpukkūttu and Tēcikkūttu.

These kūttus respectively dealt with satire and euology, royal themes and folk-lore, musical themes and colloquial themes,

1. Henry W. Wells, Classical Indian Dramas, P. 11.

eulogy of Gods and general recreation, Ariyan lore and Tamil loie and natural description and local tradition.

According to the commentary of Aṭiyārkkunallār the grammatical work of Akattiyar had given a vivid account of cāntikkūttu and viṉōtakkūttu. Cāntikkūttu is of four kinds viz. Cokkam, Mey, Aviṉayam and Nāṭakam. All these kūttus aim at the successful progress of the hero. Aviṉayam comprises many forms of dance having certain known themes. The themes of each can be identified by the difference in the waving of hands and the like. As it is stated already, representation of individual songs is called a dance and the enactment of a story is known as drama. Viṉōtakkūttu encompases kuravai, Kaḷinaṭam Kuṭam, Karaṇam, Nōkku and Tōṟpāvai, As a matter of fact these kūttus reveal a kind of relationship in one way or other with drama.

As pointed out by Aṭiyārkkunallār, the main features of Akakkūttu which is differntiated from puṟakkūttu are picturing of characters and the expression of feelings. Obviously these two are the main characteristics of drama. In short, it can well be said that the different qualities which systematically compounded a drama were found scattered in the various Kūttus of the ancient Tamils.

In what ceyiṟṟiyam says, it is learnt that the subject matter of drama should be righteousness (Aṟam), wealth (Poruḷ) pleasure (Iṉpam) and salvation (Vīṭu). Apart from the subject matter, the nine physiorevelations (Meyppāṭus) should be added as according to the requirements of the action in progress.

Virutti is another form of drama explained by Aṭiyārkkunallār. It is divided into cāttuvati, Arapati, Kaiciki, and Pārati according to the subject matter it deals with. Moreover the characters playing the various rolls are also taken into consideration in dividing the form of virutti. Canti otherwise known as the five-fold division of the play is also explained elaborately in this commentary. The physical gestures in harmony with different meyppātus at a given situation are also mentioned. Mukam, Piratimukam, Karuppam, Viḷaivu and Tuittal are the five parts

that are commonly found to characterise a drama. Dialogues in a drama are divided into open speeches (puṟaccol) soliloquies, (uṭcol) and asides (ākāyaccol).

The various kūttus as vividly enumerated by Aṭiyārkku-nallār give some idea about the nature and position of Tamil Drama in its earlier stages. His differentiation of Āriyakkūttu and Tamil Kūttu clearly indicates the individuality and originality of Tamiḻkkūttu. It is to be assumed that Tamiḻ-kkūttu would have had an independent origin of its own and might have possessed some sort of specified conventions of its own.

There are ample evidences in caṅkam literature to suggest that there were many āṭals which might refer to some form of dance that might have been lacking in emotional intensity and fervour. It may also be presumed that Tamil drama had its relationship with ritual dances like Tuṇaṅkai, Vaḷḷikkūttu, Kuravaikkūttu etc. It would be better to know something about these dances which would explain what was discussed earlier regarding the dramatic tradition of the early Tamils

Kuravikkuttu

Kuravaikkūttu was very popular among the ancient Tamils as known from the caṅkam literature. People living in Mullai (forest region) aud Kuṟuñci (hilly regions) resorted to it quite often in season and out of season. The Kuṟavās of Kuṟuñci are referred to in Malaipaṭukaṭām as having played Kuravaikkūttu with the rythmic beatings of drums under the shadow of a vēṇkai tree. They were fully drunk and good-humoured when dancing.[2] Naṟṟiṇai also portrays sucha scene.[3] It is known from Maṭuraikkāñci that the coastal people (those who live in Neytal) also had conducted this type of

2. Malaipaṭukaṭām, 320-322.
3. Naṟṟiṇai, 276, 8-10.

dance on the white sands of the seashore.[4] In Purnānūru and Aiṅkurunūru[6] also there are references to Kuravaikkūttu.

A subtle difference can be noticed in the Kuravaikkūttu of the coastal people. It may be identified with Varikkūttu as there are similarities between them. In this kind of dance seven or eight cancers join their hands together and sing in praise of their heroes. One of them impersonates the hero and another the heroine. All the others represent the followers. During festive occassions professional danceing girls perform this with great pomp and pleasure.

Generally seven or nine men and women participate in this Kūttu. Hands entwined, they dance. They sing in praise of Mayōn or Vēlan. Mostly, the heroic and erotic sentiments are allowed to evolve as the action progresses. As seen in Mullaikkali, when a youth subdued an unruly bull in the hope of winning his lady-love's hand, his success would be celebrated with a performance of Kuravaikkūttu. As the dance was going on, derisive hits would be levelled against the hero which would certainly add to the charm and merriment of the show. Such interceding dialogues indicate the change of events in the natural process of the develoment of dance into drama. Slowly dancers were becoming actors and dance began to develop into choral drama.

Ordinarily in Kuravaikkūttu the dancers play the story of Kaṇṇan. Different kinds of gestures and various kinds of reactions relating to various sentiments are expressed by the participants as the story develops. As noted by Aṭiyārkkunallār, Kuravaikkūttu is not ignored by the scholars. In fact, they liked it and recognised the merit of this dance[7]. Āycciyar Kuravai is a kind of Kuravaikkūttu performed by the

4. Maturaikkāñci, 96-97.
5. Puranānūru 24, 3-6.
6. Aiṅkurunūru, 181, 1-3.
7. Aṭiyārkkunallār, Commentary to cilappatikārom, Āycciyar Kuravai, L. 16.

Āyar women praising Lord Māyōṉ. The dance of Nappiṉṉai with Māyavaṉ is called 'Vālacarita Nāṭakam' which is a kind of Kuravaikkūttu. They play to appease the God. They would appeal to God to relieve them of their impending misfortune[8]. Cilappatikāram points out that the Kuṟavās also perform Kuṉṟakkuravai. It is in praise of Lord Murukaṉ.

Veriyatal

Veṟiyāṭal was very famous during the Caṅkam Age. In the hilly tracts a man called Vēlaṉ danced vehemently as if he were inspired by the spirit of Lord Murukaṉ. Lambs would be sacrificed and it was believed that he could cure the ailments especially of women. The name of the dance suggests the fierce nature of the action. Tolkāppiyar also mentions about this dance as:

Veṟiyaṟi ciṟappiṉ vevvāy vēlaṉ.
Veṟiyāṭ ṭayarnta Kāntaḷum[9].

At certain times it is said that when Vēlaṉ was dancing, women came around him playing Kuravai[10]. The dancer sang in praise of Lord Murukaṉ.

Tunankaikkuttu

In Tuṇaṅkaikkūttu, a woman was seen dancing with her and elbows bentbeating her ribs on both sides. She was singing in praise of a hero who suffered for the cause of her country. Cilappatikāram refers to this dance[11]. There are instances of this Kūttu performed by a group during ritual ceremonies.

Vallikkuttu

Vaḷḷikkūttu was the merry dance of the people performed both by men and women together as a token of their gratitude to Goddes Vaḷḷi (Wife of Lord Murukaṉ) for bestowing success

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8. Cilappatikāram, 17, 5. karuppam.
9 Tolkāppiyam, Poruḷ, 60, 1-2.
10. Maturaikkāñci, 631-615
11. Cilappatikaram, 5, 67-75.

in war and also for showering prosperity on the country. Vaḷḷikkūttu as referred to in Tolkāppiam has to be accepted as the earliest mention of Tamil drama in the existing Tamil Literature. Perumpāṇāṟṟuppaṭai also talks about Vaḷḷikkūttu.[12]

Vettuvavar

Veṭṭuvavari was in vogue among the people of Pālai (arid tract) when they were happily dividing the booty looted on the wayside. They danced in ecstasy in the altar of Goddess Koṟṟavai, fully drunk. Often a girl was suitably dressed and bedecked as the Goddess. S'e danced before the gathering of Vēṭṭuvar. They treated her with deference. The make-up tendency of the Tamils can be understood from such instances.

Kayirratal

Kayiṟṟāṭal was a kind of rope-dance in which the person had to dance on a rope tied considerably high between two poles. The balancing power of the dancer has to be appreciated. He had to dance to the rythmic beating sound of a drum. Kayiṟṟāṭal is referred to in Kuṟñcippāṭṭu.[13]

War-dances

When the victory of war was being celebrated by the king and his army war dances were conducted. It was only natural that they should feel elated at their success in war. The dance was performed in tempo with fine music. Pāṇars were the singers of the show. Patiṟṟuppattu gives an account of certain war dances performed in its time[14]. It was the custom of the victorious group to celebrate the occassion with a lot of activities. Included among these were feasting and dancing. The successful king participated in it with his royal train. He also took part in the dance. Muṇtērkkuravai was one among those in which the king himself would participate. Tolkāppiyam states about this as,

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12. Perumpāṇāṟṟuppaṭai, 370-371.
13. Kuṟuñcippāṭṭu, 192-194.
14. Tolkāppiuyam, Poruḷ 76-75.

'Veṉṟa Kōmāṉ Muṉṟēr Kuravai[15].'

Cakkaikkuttu

Cākkaikkūttu might have been very famous during the time of Cilappatikāram. It relates in detail an account of the dance in Naṭukalkātai. The dancer is said to have dressed and acted in such a way that from his right side he appeared to be Lord Civā, and from the left side Goddess Umai. Without doubt it was indeed a very difficult dance to perform. It required great care and delicacy, to keep the right side in action the left mute and vice versa. As a greatly complicated performance cākkaikkūttu required much practice. The ornamentation and dressing made the dance more attractive. Such of these facts can be elucidated from the description of Iḷaṅkō[15].

It is thought that Cākkaikkūttu is the same as Koṭṭiccētam or Koṭukoṭṭi As is clear, this is the celestial dance of Lord Civā and his consort performed with great pleasure celebrating the successful burning of Tiripuram[16]. Koṭukoṭṭi is also mentioned in the invocation verse of Kalittokai[17]. Aṭiyārkkunallār too feels that cākkaikkūttu was very much the same as Koṭukoṭṭi[18].

In course of time changes crept into the nature of cākkaikkūttu. There are many inscriptions relating to its performance in the temples. Puranic stories were being enacted on this Kūttu. Parakēsari Rājēntira Cōlaṉ inscribed that Āraṅkam Āriyakkūttu which represented the episodes of the puranic stories had been enacted by a cākkaiyaṉ named Kumāraṉ cikaṇṭaṉ during the Puruttāci (Tamil month) festival in the temple of Tiruvāvaṭuturai Āḻvār. For the performance the dancer was granted cākkikkāṇi[19]. As known from the inscription of

15. Cilappatikāram, Naṭukalkātai, 65-76.
16. M. Ragava Iyankar, Ārayccitokuti, (1964) P. 451.
17. Kalittokai, Kaṭavul Vāḻttu, 5, 7
18. Aṭiyarkkunallār, Commentary to Cilappatikāram, 28 67-75.
19. Inscription of Parakēcari Rājēntira Cōlaṉ, 120 of 1925

Kiḻappāvaūr, a famous dancer called Ālaiyūr Cākkaiyaṉ had received gold as well as land for conducting cākkaikkūttu during three times a year[20]. Kāmaracavalli inscription refers to cākkai Mārāyaṉ Vikramacōḻaṉ who had enjoyed his grant of property in lands for performing cākkaikkūttu three times in each of the Tiruvtāirai festivals celebrated in the Tamil months of Mārkaḻi and Vaikāci at Tiruākkrkoṭīcuvaramuṭaiyār Temple[21].

The main purpose behind this sort of Kūttu was to please the king and his people. The best among the dancers had been awarded the title 'Cākkaimārāyaṉ'.

Ordinarily Cākkaikkuttu was conducted in a special place meant for such a performance inside the temple during festival times Small bells were seen tied at the dancers ankle and wrist and more loose dress with frilled sleeves. His appearance in that fantastic dress made the onlookers laugh heartily.

Many changes took place with the passage of time. Later a Cākkai lady called 'Mankal' co-operated with the Cākkaiyaṉ in dancing. Drums and other instruments accompanied their performance. They danced to the tunes of the songs relating a puranic story mostly. In the course of their action they usually criticised the society and the day-to-day life of the people. Their satiric remarks and frolicsome comments were not frowned upon and in fact were very much enjoyed by the people. Even the targets of such criticism would join in the laughter and fun since they were not meant to hurt their fe lings. Not only did they enjoy the entertainment but also these satiric remarks had an edifying effect on them.

Generally the Cakkaikkūttaṉ was held in good esteem by the society and if the dancer was annoyed for some reason or other he would stop the dancer abruptly to the disap ntment

20. Inscrip ion of Parakēcari Varmaṉ, 2.0 of 192 .

21. Kāmaracavalli Inscription, 1915, P. 98.

of the audience. So they were highly respected and richly paid[22].

It is possible that Katakaḷi, the popular recreation and pastime of Kerala might have been developed from Cākkaikkūttu. Pirappantakkūttu, Naṅkaiyarkkūttu and Kūṭiyāṭṭam might have also been developed from this Kūttu. As it is known stories have been developed and various emotions and sentiments have been manifested in this Kūttu. These are clear indications of its relationship with drama Different characters dress differently. They speak and act according to the roles assigned to them. Such developments have come into being in the course of time. As noticed already, this Kūttu has close connection with drama.

Torpavaikkuttu

In Tōṟpāvaikkūttu, picture made out of skin were used to develop a story. They were moved as the action requires with the help of sticks or strings tied to them. The Cūttiratāri was behind them to make them act. If the lifeless pictures in Tōṟpāvakkūttu would be replaced by men and women and the Cūttiratāri by the director, Tōrpāvaikkūttu would become a drama.

Pommalattam

Pommalāṭṭam is the same as Tōṟpāvaikūttu if the skin pictures are replaced by suitable dolls. Instead of sticks they have to use only strings. This kind of āṭṭam was famous in Tamilnadu. Even now they are fostered by the village folks. It has got the same relationship with drama as that of Tōrpāvaikkūttu.

The Eleven Atals

Eleven Āṭals in a group were very famous in ancient times especially during the period of Cilappatikāram. Most of the professsional dancing girls had excelled themselves to earn the

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22. T. K. Gopala Panikar, Malabar and its Folks, P. 184-185.

applause of the people. The proficiency of the dancing girls had been judged by their capablity in performing these e'even āṭals. A very fine account of each one of the dances is clearly given in Cilappatikāram [23].

Alliyam was one among those āṭals which represents the action of Māyōṉ. This dance depicted the assasination of Kañcaṉ by Kaṇṇaṉ. When Kañcaṉ was killed Kaṇṇañ was very happy and danced with joy to the delight of all. Sometimes he posed as if playing a part in a pantomime and attracted the onlookers. When he stood silent during dancing his feelings were exhibited in his bodily expressions. Such expressions were usually that of pleasure and valour.

Koṭukoṭṭai was the dance of Viṭaiyōn at the burning of Tiripuram. His furious visage and successful attack on the acurās were the subject matter of the dance. Anger and valour were the predominant emotions in this dance. The dancer had to clap his hands when he was dancing.

Kuṭaiyāṭal was performed by Murukaṉ. He held an umbrella in a slanting position when dancing. Kuṭam was the celebrated āṭal of Māyōṉ who played in the streets of Cō, the capital of King Vāṇaṉ. Mukkaṇṇaṉ performed Pāṇṭuraṅkam before a war chariot in the presence of Pirammaṉ. It was a war dance and therefore valour was the dominant expression. Mallāṭal was performed by Neṭiyōṉ when he wanted to attack Vāṇaṉ in the disguise of a wrestler. Tuṭikkūttu was the dance of Murukaṉ when he saw Cūraṉ cunningly concealed under the sea. Kaṭaiyam was played by Airāṇi in an open field in front of the west gate of Cō. Pēṭiyāṭal represented the dance of Kāmaṉ in the city of Cō when he disguised himself as a hermaphrodite in order to release his son from the prison of Vāṇaṉ. This dance is referred to in Maṇimēkalai also[24]. Another by name Marakkālāṭal was performed by Māyōḷ. She danced furiously and

23. Cilappatikāram, Kaṭalāṭukātai, 39-63.

24. Maṇimēkalai, 8, 116-125.

killed the acurās who had changed themselves as snakes, scorpions and centepedes. The acurās were squeezed to death under her wooden legs. Pāvaiyāṭal was the dance of ceyyōl in the form of Kollippāvai. Her exuberance made the acurās enamoured and in that excitment she killed them one by one.

When performing these dances the participants had to wear garments fitting to their roles. They had to act according to situations and to pose according to the feelings which had to be revealed by them. Songs should be relevant. As mentioned already there were stipulated rules and regulations to be followed by the dancers. Only skilled dancers could perform these āṭals and only such artists could satisfy the audience.

Apart from the kūttus mentioned above, there were many others like Viṭūṭakkūttu, Vacaikkūttu, Viṉōtakkūttu Kaḷinaṭam, Karṇam and Ńōkku. No doubt all these Kūttus had their influence on drama.

Decline of the Ancient Tamil Kuttus

In the middle of the 3rd Century A.D. Tamilnadu came under the rule of a tenacious dynasty called the Kuḷappirar who were firm believers in Jainism.

It is said that they had developed bitter animosity towards fine arts and hence been bent upon destroying those arts. Because of severe prosecution and want of patronage. fine arts lost their prestige and lay concealed from the eyes of the public. It is remaked that the joyous note of the Cańkam age gradually gave place to a pessimistic attitude towards life because of the emphasis by the Buddists on the sorrows of life. They gloried in the doctrine of supression of all delights and joys.[25]

Folk-dances of Tamilnadu

The fok-dances of Tamilnadu have also had their influence upon Tamil drama. They had their share in developing and

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25. Shekhar, Sanskrst Drama. Its Origin and Decline P. 120.

shaping it. These dances also form a joyous accomplishement of the Tamils. Mostly these dances were feasts for the pleasurable feelings of the villagers. The dancers received the patronage of the village headman and it is to be noted that very good tradition was set up behind their performance. The folk-dances have entertainment value, edified the feelings of the audiance and also invigourated perfomances. Most of them are complete in themselves by the precise movements of the hands and legs. They have had something useful to the society. The attitude of the mind is expressed in an interesting manner. What it gives attractively is received attentively by the audience because of its humanizing influence.

The folk-dances are really an outlet for emotions and feelings and they might serve as the cradle of the drama. They were very popular in the past, and are even now living because of the proper care and good nursing by the rural folk. Most of them represent stories and incidents from the epic and puranas. Different kinds of techniques have to be adopted in each of the dances and therefore they need certain kind of training. The dress pattern and the method of action differ from dance to dance. An understanding of some of these folk-dances become very necessary to trace the development of drama.

Kummiyatal

Kummiyāṭal was very popular through out Tamilnadu but of late they have started to decline. In some of the social functions they are performed by ladies. There are certain festivals during which both men and women participate in them. Melodious songs are being sung when the dance is in progress. When a girl reaches her maturity young girls from the neighbourhood visit the house and resort to Kummi. The dance would continue for days. But in these days it is considered out-of-date. In certain social fuuctions it is still performed. During the next day of Pongal, Kummiyāṭal is conducted in a very grand manner in some villages like Māvaṭi in the Tirunelveli District. Songs and short dialogues are used to develop stories. Clapping the hands forms an important feature of this dance.

Oyilattam

Oyilaṭṭam is very famous in Coimbatore district. With men so dressed as to fit the characters, the story is developed through their movements during the dance. Ordinarily stories related to Murkaṉ, Kāttavarāyaṉ and Maturai Vīraṉ are selected for Oyilāṭṭam.

Pommolattam

In Pommalāṭṭam suitable dolls are used to represent characters of a sel.cted stroy mostly from the epics. The dolls are tied with strings and they are tossed and moved about by Cūttiratāri according to the requirements of the action. He sings and speaks in different tunes and voices. His role can be compared to that of the director of a drama.

Pavaikkuttu

Instead of dolls, pictures made of skin or thick paper are used in Tōṟpāvaikkūttu. Sticks are attached to the pictures to hold them by the Cūttiratāri. Otherwise they are the same as Pommalāṭṭam. If the pictures are replaced by men and women and directed by a director, inssead of a Cūttiratāri it would become a drama.

Pakavatamela

In the small village called Mēlaṭṭur in Tanjore district a band of actors perform Pākavatamēḷa. They enact stories from the epics and puranas. Songs are sung in classical music. Dialogues are very much made use of and therefore Pākavatamēḷa comes very close to drama.

Urumikkomaliyattam

In Uṟumikkōmāḷiyāṭṭam one or two persons take part during the festival times in the village temples. They sing in praise of the deities with a request to safeguardl the village from pestilance and other disasters and calamities. They act comically and speak whimsically to provoke loud llaughter among the audience. Sometimes they dance with a bull which is decorated for the purpose.

Karaka Attam

Karaka Āṭṭam also called Kumpāṭṭam is very popular in the Southern districts of Tamilnadu even today. Mostly, a girl with a well-decorated pot on her head is seen performing this dance. Men also dance with pots.

Ordinarily they dance to the tune of Naiyāṇṭmēḷam. Occassionally the girls would do some difficult balancing acts which would appeal to the villagers very much. During temple festivals this dance is being conducted with pomp and pleasure.

Kaliyalattam

Kaliyalāṭṭam is a dance conducted by a group of girls or boys. They play with two small-sticks in their hands. The rythmic beatings and their measured paces add to the charm and appeal of the dance.

Kavaityattam

Kāvaṭiyāṭṭam is related to the worship of Lord Murukaṉ. It might have originated from the custom of pilgirims carrying on the shoulders their belongings in a bundle which is tied to the ends of a stick when they are on the pilgrimage. As they went along they sang in praise of the Lord and danced to the tune. In due course, they decorated the Kāvaṭi which they mounted on their shoulders and the dance developed to the modern form and performance. In these days kāvaṭiyāṭṭam is being conducted for the sake of art and entertainment. The dancer lets the Kāvaṭi to roll around his neck and body which requires much knack and practice. This dance requires expertise in balancing acts also. Naiyāṇṭi mēḷam is played when Kāvaṭiyāṭṭam is performed.

Tevarattam

Tēvarāṭṭam is very famous in Maturai district. A group of professionals well-versed in this dance, enacted puranic stories in it. They wear as per the requirements of the characters they impersonate. This seems just like a dramatic performance

Kaniyan Attam

Kaṉiyāṉ Āṭṭam is ordinarily conducted in village temples and this is very popular in Tirunelveli and Kanyakumari districts. The dancers sing songs relating the story of the temple deity. The drum called Makuṭam is beaten when the dance is in progress.

Aliyattam

Gigatic figures with ferocious faces but resembling humans are made of straw and bamboo sticks. The dancer puts them himself and dances when the village deity is taken in procession. There are figures of both men and women which are called Kuṟavaṉ and Kuṟatti. Āliyāṭṭam is famous in Tirunelveli and Kanyakumari. The frightening appearence and the fearful squeaking noises made the onlookers tense.

Kuravan Kurattiyatal

Kuṟavaṉ Kuṟattiyāṭal is in vogue in Trichy District.

Generally a man and women would perform the dance. They speak humourously and dance fantastically. This should have some relationship with 'Kuṟavañci'.

Kamankoluttal

In kāmaṉ koḷuttal, people enact the story of Maṉmataṉ being burnt. Certain villages in Trichy district performed this dance for nearly thirty days. People divide themselves into two parties known as erinta kaṭci (burnt party) and eriyāta kaṭci (not-burnt party). In the end of the festival he effigy of Maṉmataṉ would be burnt to ashes. Songs sung and heated arguments prolonged in a healthy way.

Uriyati

Uṟiyaṭi is really an enactment relating to the stealing of curd by Lord Kaṇṇaṉ. In different places it is 'enacted in different ways. In Kanyakumari a hanging pot has to be broken by the participant whereas in Trichy a cocoenut is used instead of the pot.

Poykkal Kutiraiyattam

Animal dances are conducted throughout Tamilnadu and the famous among them is poykkāl Kutiraiyāṭṭam. A man dances by riding on a decorateed horse made of card-board. He has wooden legs with small bells around his ankles. Even small stories are enacted by him. The famous among the stories is Sivaji the Maharastra hero.

Katuvayattam

In Kaṭuvāyāṭṭam a man puts on the appearance of a tiger and fiercely dances in the streets. During times of rain-failure it is performed as a penance. Ceṉṭai Mēḷam is being played to add intensity to the dance. Muslims also participate in this dance during certain festival occasions.

There are many animal dance like Karaṭiyāṭṭam, Cimma Āṭal, Risapa Āṭṭam, Mayilāṭṭam and Aṉumāṉāṭṭam, Apart from these dances there are Pakal vēṭam, Kaiccilampu Vētāḷa Āṭṭam and Kiruṣṇa Āṭṭam. Most of them are con. nected with religious motives and conducted in temples. Māraṭittal, Koṭumpāvikoḷuttal etc. have social concepts incorporated in them

Each of these folk-dances have something to give to modern drama in one way or other. The relationship may be faint but the influence is definite.

Batticola in Ceylon is famous for its rich tradition of folk-culture and has preserved two forms of folk drama called by the names, Vaṭamōṭi and Teṉmōṭi Nāṭakaṅaḷ. They are of great interest to the audience. In south Arcot district Vaṭa-pāṅku and Teṉpāṅku are equally important.

It is siad that Tamil drama developed step by step as Marappāvai Kūttu, Pommalāṭṭam, Tōṟpāvaikkuttu, Nāṭṭiya Nāṭakam and Nāṭakam. It seems that Tamil drama is the refined form blended into one out of the various dances and Kūttus. The other musical performances also helped for the growth of Tamil drama.

The number of references about drama and Kūttu in Caṅkam literature and the epics show clearly that people had enjoyed those arts very much and performed them over and over again. It is not clear whether drama had existed in those days as it is found to-day. However there must have been many forms of entertainments embodying in them arts like music and dance with materials of spiritual aud aesthetic plenty.

The participation of great poets like Mutukūttaṉār, Maturai Tamiḻkūttaṉār indicates the superior position of Kūttu during those times. Princes like Āṭṭanatti earned fame as a fine dancer. In fact, dance was accepted as a respectable art by men of learning and ruling. During the middle ages Kūttu had been patronised by kings and chieftains as it is clearly known from the inscriptions. Further folk-dances were also popular. In short, Kūttu in its varied forms, had been conducted and admired by Tamils from the pre- christian days onward.

STEREOTYPED MUSICAL PLAYS

The decline of the later Cōḷā empire saw the country broken into small pieces which disturbed the peace and prosperity of the land. The fissiparous tendencies were at work causing much fued and intrigues. There was little relation between one part of the country and another. The people had to satisfy themselves within their limited confines for their needs. The political situation forced them to live in a secluded way without proper links and relations with others. The chief of land possessed all powers while the centre of worship formed their common meeting place. The temple festivals came to assume importance and gave chances for entertainment and social get together. The great plays encouraged by the Cōḷā kings had no place during this period. The famous dramatic troupes patronised by the great monarchs had vanished from the scene of action. Due to political changes the knowledge and interest of the people became limited and their sphere of thought narrowed down within their area. Nothing spiritual or intellectual could be expected from such a climate. Entertaining items were there, but without much values.

Within the limits of their scanty knowledge they wrote plays praising their deities or their chieftains. They varied and from tribe to tribe in form and land to land in matter. The tillers designed a particular form which was followed for generations with due changes in material contents. In each of them they honoured different heroes and praised various gods without changing the pattern of presentation. So also another tribe constructed the Kuḷuvam which was followed for centuries. Likewise there emerged the forms of Kuṛa-

vaṉci and Noṇṭi. To satisfy the cravings of the people for amusement, all these presentations were built up of beauti ful songs composed to different tunes. Each one of them had particular forms of their own. In those stipulated designs they constructed stereotyped plays for their people to enjoy. Mostly these plays were performed in an open ground or in the streets

These kinds of street-shows with particular styles of their own were best suited to the tests of the commonality of mankind with different calling as regards to the nature and conditions of the various places. They were not fullly developed forms of drama as it is at present. They may be grouped as dramatic adumbrations as they lack the characteristics of drama proper.

Drama in its developed form is almost real and natural compared to what is actually going on in the society. Morever in writing a drama certain methods have to be followed and paricular regulations have to adhered to. Further, modern drama needs garish lights, flaunting curtains and festal atmosphere in order to have real effect upon the audience. But in the earlier centuries the resources were limited and means scanty. The common peaple of the past could not afford such means and resources to perform such shows in a developed manner. So they have to be satisfied with street-shows. Nature itself provided the stage and also the light-effect. Of course the heat and discomfort of certain modern theatres would not have been there. In the open air surrounded by the beauty of nature they could enjoy the performance. However in those days some of the conveniences of modern theatre were absolutely non-existent, but then we are not justified in expecting them. This naturally reduced the required perfection. In most cases the players had to depend upon the money volunteered by the pople or any patron.

Generally the audience of the street-shows were free from any kind of restriction and hence were most unruly. They could

not maintain the decorum and decency of the auditorium. Very often they left very uneasy and could not remain calm and attentive to serious acts for a long time. They needed to be engaged in fun and frolic behaviour in order to keep their spirits soaring up. Their expectation in an entertaining event could not be more than this. So their attention should be kept occupied contineously. The actors had to be prepared for this or atleast do something to captivate the attention of such people. They should also please the audience and keep them merry. Only then they could be attentive and would allow a calm atmosphere during the shows.

Erotic tales and witty riddles of life could easily arrest the attention of such people. The jokes about the folly of ordinary life might produce a cheerful atmosphere. Debasing wits and humorous talks would also call them to attention. Such things had abounded in the scenes of the street-shows. Notwithstanding the demerits, nearly all these plays dealt with love or its adjuncts with varied forms and techniques. In order to refrain the audience from indulging excessively in wordly pleasures the authors of the street-shows added features of divinity and serne thoughts, through certain episodes taken from mythlogical stories. As seen, the form and manner of action of the stseet-shows differed but their themes were mostly confined to love and divility. On and off social pictures emerged from the scenes with less seriousness. Feelings of none would be hurt but all could learn something of value. They could enjoy by forgetting the worries of life and the tedium of labour. Their knowledge of the world was limited and therefore they were satisfied with what was shown on the stage through these street-shows.

Paḷḷu, Kuṟavañci, Noṇṭi and Kuḷuvalm were the chief forms of such street-shows. They were written with elegance and acted with attractiveness. Though they were not perfect in themselves, the setting, presentation, content and action had dramatic value atleast in a limited sense. They were knit coherently with different kinds of songs portraying a series of events in sequence and in a story pattern so that they could be considered dance-dramas. They were something more than a

dance performance but less than a dramatic production. They marked the growth of drama in a developed form from dance. A study of each of the forms would give a clear idea by which to trace the growth of drama into its present form.

Pallu

Paḷḷu is a kind of dance-drama in which the main role of action is played by ordinary people belonging to the paḷḷar community. They were, in those days the tillers of the soil and mostly lived in the fertile regions popularly known as Marutam (rivarine plains). Paḷḷu was very popular in Tamilnadu during the 17th and 18th centuries. This genre might have developed from a particular kind of song called 'uḷattippāṭṭu which was commonly sung in ancient times, Tokāppiyar might hang referred to this kind in 'cērimoḻiyāl cevvitiṟ kiḷantu'[1]. Pēraciriyar in his commentary on this says that this was a kind of dramatic song named 'veṇṭuṟaic ceyyuḷ'. So it is evident that this form of poetry had some relation with drama.

The reference in Cilappatikāram regarding Viruntiṟ pāṇi[2] and Ērmaṅkalam[3] may be correlated with Paḷḷu pāṭal They were the songs of devotion by the peasants to God. Mukavaippāṭṭu[4] may also be considered in relation with Paḷḷu. This was sung when the corn was separated from the straw. By praying to God for is blessing they sang and danced. Dignity of labour was also pronounced. Aṭiyarkkunallār in his notable commentary on Varikkūttu speaks about 'Āṭumpaṭu Paḷḷi' and 'Aḷakuṭaiya paḷḷi' who could be associated with the two women presented mainly in the Paḷḷus[5]. They may be the fore-runners of Mūttapaḷḷi noted for intelligent actions and Iḷayapaḷḷi represented as very beautiful.

1. Tolkāppiyar, Ceyyuḷiyal, 133.
2. Cilappatikāram, Nāṭukāṇkātai, L. 131.
3. Ibid, L. 135
4. Ibid. L. 137
5. Aṭiyārkkunallār, Commentary to Cilappatikāram, 3, 12.

Paḷḷuppāṭṭu and parappāṭṭu were famous in those days during the conduct of pūja in the temple at Tiruvaraṅkam. The book 'Kōyiloḻuku' speaks about this fact. The proceedings of this famous temple had accepted these songs as something worthwhile during the time of worship. Uḻattipāṭṭu referred to in Paṉṉirupāṭṭiyal might have had closer connection with Paḷḷu[6]. The form and function of the story in the Paḷḷu has been explained in four stanzas in Navanītappāṭṭiyal. As noted in the various Paḷḷus Gods like Civaṉ, Tirumāl, Vināyakar, Murukaṉ and Ampikai were praised singularly. Saintly or munificent personalities were celebrated as heroes in some of tne Paḷḷus. A few were written particularly for the purpose of glorifiying certain communities like the Vaiciyar and Nakarattār.

The life of the agricultural labourers who were in the lower rungs of social ladder was full of family fueds and misunderstandings. In Paḷḷu it was depicted in dramatic setting. In it there were beautiful songs with poetic exuberance in the form of Kalippā, Kalitturai and Cintu. When Paḷḷu was being enacted it had been enriched by the presence of the notorious character Kaṭṭiaṅkāraṉ[7]. But in its printed from his role has been omitted. It is known that Paḷḷu had been enacted not only as a drama but also a dance performance when others sang the songs off-stage[8].

There is a proverbial utterance which states that even if the varities of paddy could be counted the number of Paḷḷus could not be counted which suggests the good number of creations in this particular genre. Since poets had been orphaned by the absence of royal patronage after the decline of the major Tamil kingdoms, they could not produce major literatures as epics and the like. So

6. Paṉṉirupāṭṭiyal Uḻattippāṭṭu, No. 216.
7. Somasundra Thecikan, Tiruvārūr Paḷḷu, preface, P. IV (Year of publication not given)
8. Ibid, P. V.

they might have been inclined to write minor pieces which would satisfy smaller groups having less knowledge because of their limited scope for wider understanding due to the prevailing political situation.

Paḷḷicai and paḷḷēcal which were in vogue might have also helped the development of Paḷḷu form. Maṉṉār Mōkaṉappaḷḷu having thirteen stanzas with lines ending 'Paḷḷirē' might have been written between the year 1640 and 1647 as observed by certain scholars. In spite of its name it was felt that it could not be a Paḷḷu literature[9]. Another scholar is of opinion that Mōkaṉappaḷḷu having eighteen songs is the essence of such a literature[10]. In the existing Paḷḷu pieces Tiruvārūr Tiyākappaḷḷu may be the first of its kind as remarked by a renowned scholar.[11] There is another opinion that Ñāṉappaḷḷu otherwise called Ātippallu by Citamparanāta Ñāṉappirakācar may be the earliest of the existing Paḷḷus[12]. But in Sri Lanka the Christian scholars strongly belive that Ñāṉappaḷḷu written in 1642 by Ñāṉappirakāca Aṭikaḷ must be the first of its kind.[13] Strong evidences have to be collected to put an end to this controversial problem.

It would not be wrong to contemplate that a new form of literature in a particular language can develop only from the penof an author who is perfectly native to the language and local faiths. In that case it would be proper to think that the first Paḷḷu might have been written by one who was a strong believer of the existing faith in Tamilnadu. More over he should be a man who was well-versed with the deep rooted religious and social thoughts of those days to create such a literature as Paḷḷu. In that case only a believer of saivism or 'Vaisnauism' which were the predominent religions

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9. M. Arnnachalam, Mukkūṭaṟ Paḷḷu, Prefaoe, P. 24
10. N. Sanjeevi, Uṇarviṉ Ellai, P. 134
11. S. Vaiyāpuri Piḷḷai, Kurukup Paḷḷu, Preface, P. VI
12. M. Arunachalam, Mukkūṭaṟ Paḷḷu, Prefāce, P. 154
13. Kumaraswamy, Katiraimalaip Paḷḷu, Preface P. 8

could have created snch a new pattern of presentation by taking ideas from related forms not developed earlier. If so it may be inferred that the first Paḷḷu could not have taken shape from a pen having new faiths alien to the language area. When this genre became popular among the mass it would have been used as a means of propagation of any foreign thoughts or faiths. Due to circumstantial forces the earliest might have been plunged into oblivion when a later one appeared on the horizon. After considering the evidences at hand, it can be suggested that Tiruvārūr Tiyākappaḷḷu is the earliest of its kind.

Some scholars have tried to give lists of names regarding the existing Paḷḷus in Tamil[14]. As noted many of the Paḷḷus live only in names. Only a few have seen the print. Some others live in palm leaves.

Paḷḷu has followed a traditional method of its own begining with the Kāppucceyyuḷ. Invocation songs of particular, Gods and praises of devotees, munificients etc. have found their places before the actual subject matter breated its life into Paḷḷu. Then Paḷḷaṉ, the main character appears on the stage with praises to God and boastings of his own talents. Soon his wives traditionally called Mūttapaḷḷi and Iḷayalapaḷḷi make their apperances and introduce themselves to the audience by singing the glories of their nativity. It seems that they were at odds as they entered into a skirmish of wits regarding their individual greatness and intelligence.

The fertility of the country and the prosperity of the city found detailed reports which appeared to be exaggerated. Then the cuckoo singing, request for rain, prospects of rain, falling of rain, water Coming in the rivers, the five kinds of lands etc.

14. (i) M. I. Kaliga Rayar, Ed. Ceṇpakarāmaṉ Paḷḷu, Nagercoil, Editors Note—27 Pallus with short notes.
(ii) N. Sethuraguntan, Ed. Mukkūṭaṟpaḷḷu, preface 28 paḷḷus.
(iii) N.N. Jayaraman, Ciṟṟilakkiya Celvam,-44 paḷḷus.
(iv) R. Humaravalan, Tamil Nāṭaka Āyvu -52 paḷḷus.

are explained in attractive terms. The season is ready for sowing and so the land owner comes to the paḷḷaṉ. The two paḷḷā ladies meet him with grievances. It is found that the paḷḷaṉ leaves the fields fallow which aggravates the anger of the Landlord. The facinating beauty of the younger paḷḷi makes the paḷḷaṉ forget his duty which, as a matter of fact adds fuel to the fury of the land-lord, to the effect that he accuses the paḷḷaṉ in harsh words.

On hearing those words the paḷḷaṉ comes out of his hiding place with a show of innocence and begins to speak about the various kinds of paddy, bulls, ploughs etc. in order to divert the attention of the land-lord and to take him away from the stormy atmosphere. Shepherds are arranged to manure the field.

The next scene marks the entrance of the elder paḷḷi with reproaches against her husband for his special interest in the younger paḷḷi by neglecting the other. The land-lord gets angry and orders severe punishment. On seeing the paḷḷan undergoing severities, the elder paḷḷi changes her mind out of sympathy and pleads for his release. The fields are cultivated and by the mercy of nature the corns grow well. A bumper harvest is expected. Again the two paḷḷa ladies quarrel and at last come to a reconciliation. They sing in praise of God and thank Him for bestowing a good harvest and a happy life.

The authors are seen building up their plots upon the innocence and ignorance of the common people with a view to edify and entertain them. The people could enjoy the fun provided and could leave for home with something worth-while in their hearts. If the people appreciate they could enjoy it and if they think over they could be sure of progress in life.

Heroes may change. Subject matter may change with the change of religious faiths. But the manner of building up the plot and the form of presentation would be the same. Moreover the same techniques are adopted in constructing the Paḷḷas

through the ages. So they remain stereotyped creations with petty changes here and there. In all the paḷḷus the chief characters like the paḷḷaṉ the elder paḷḷi, younger Paḷḷi and paṇṇaikkāraṉ (land-lord) appear with changes only in names. They act and behave as stereotypes. Happiness and sorrows of ordinary life, normal fun and frolic, anger and fear of milder people are found in the portraits of Paḷḷu. Nothing serious is there, but, something interesting to entertain the folks and shape their hearts are found in Paḷḷus.

The social and family life of the tilling class not owning land, day-to-day life of the farmers, their religion and the relationship between the lord and the labourer, are seen portrayed in simple style with melodious songs and lively action. The working class women making fun of the land-lord at the expense of his awkward physical appearance and illiterate mannerisms, suggest that they did not like and accept the prevailing social situation in which they were put in. The traditional set up thrusted upon them was not accepted gladly by them. An under current within, might have awakened their sense of human rights and previleges. So as a token of mild protest they played jokes and threw witty remarks at the land-lords. The land-lords could not except abject obedience and respect from the workers any more. Their actions acknowledged their understanding regarding the postion of the land-lord, who too has got his own limitations. An irritated mind starts with mockery at its contemptuous opponent. In due course seriousness is added and slowly the attack will be intensified. The mocking remarks of the paḷḷar women suggest a bitter agitative impulse taking root in the minds of the tilling folks against the dictatorial nature of the idle landlords.

Mukkūṭaṟpaḷḷu (1680) Kurukūr paḷḷu (1700) Vaṭakaraippaḷḷu (1723) Tirumalai Murukaṉ Paḷḷu (1730) Cīrkaḷippaḷḷu (1745) Tillaipaḷḷu (1760) Civacailappaḷḷu (1770) Vaiyāpuripaḷḷu (1770) Kaṇṇuṭaiyammaṉ Paḷḷu (1775) Tiruppuvaṉa Vayiṟ paḷḷu (1780) Ceṟṟūr Jamiṉ Paḷḷu (1800) Ceṇpakarāmaṉ paḷḷu, Ceṅkōttuppaḷḷu, Katiraimalaipaḷḷu, Tiruvārūrppaḷḷu are some of important Paḷḷus that had come in print.

Mukkūṭarpaḷḷu has been recognised as the best of all because of its poetic eminence and literary merits. There are various descriptions in Viruttam which are considered treasures of knowledge. They carry excellent portraits of nature and social and religious ideas which have got great imaginative value. Punning upon words abounds in the scenes. They are very interesting and hence highly appealing Besides the decorative aspect of the work, the authors have added more charm and beauty. The beliefs and practices of the times have found so adequate an expression in these Paḷḷus that they are very useful for a better understanding of the times. Situations are created very tactfully for building up the plot in a cohesive and interesting way. What the author wanted to convey had been done skilfully without affecting the traditional form of plot construction.

The innocence and ignorance of the peasantry are brought out in their social setting. They had a separate world of their own which they liked and loved without caring for anything better. The trifling conflicts in their family life had been exaggerated and developed into problematic situations and out of which intense emotions were made to evolve without serious consequences The audience had to think their follies but not to feel hurt in any way. Realising of what they had done and mending them toward a good life were the expected goals. Nothing abnormal and serious should come out of such action. Paḷḷu tried to teach them where they were and what they ought to be in life.

Some of the scenes were created in such a way that the audience had to laugh aloud forgetting all their worries in life and labour. As the action was progressing, faith in God was insisted upon here and there. Conflicts in various faiths and ideologies were depicted in the hope of removing them with proper understanding. There was nothing uncommon in the action.

People who had less contacts with others, could learn something useful for their life through Paḷḷu. It was both educative and entertaining. People would feel their own life

being projected on the stage in artistic representation and so they could enjoy it with due respect and appreciation.

The style is simple but the songs are sweet. Music is the prime ingredient in Paḷḷu. Only the best musicians with good voice could perform this kind of plays successfully. The actors should know the tastes and expectations of their audience. Folk-elements are found in abundance in Paḷḷu in which songs like Kummippāṭṭu, Oṭappāṭṭu, Naṭavuppāṭṭu, Malaippāṭṭu and Kuyil Kūviḷi occur. Though comic element was there, no special character was introduced for this purpose as in some other dramatic forms. Instead of such characters they had used some of the regular characters for comic purpose. For instance the Paṇṇaikkāraṉ was the laughing stock of the people. The appearance of Cayilak-kuṭumpaṉ in Civacayilappaḷḷu itself was humorous. In his ugly appearance with hilarious dress, he would make others laugh and would keep them merry.

Paḷḷu is one among the minor pirapantams in Tamil. It has got its own merits as a piece of literature. But when compared with the present day drama, it has got its own limitations. But to a considerable extent Paḷḷu has helped the growth of Tamil drama.

Kuravanci

Kuṟavañci is a form of street-play very popular in the 17th, 18th and 19th centuries. The authors of Kuṟavañci have strictly followed the traditional practices and formalities in writing them. They begin with a happy innovation. After such formalities the Kaṭṭiyaṅkāraṉ makes his appearance and announces the coming of the hero in procession in the streets. At that time a hilarious atmosphere has been created with an anticipative excitement upon the attendents. Women-folks of various age groups stand on the wayside in their revelation of feelings at the sight of the hero. With all grandeour the hero passes through the streets without the slightest indication of any special feeling in his face. Casually he glances at the gathering and passes on his way. But on seeing his majestic appearance so many women become sick in their

hearts. They cannot but carry with them heavy loads of living emotions which amount to deep love.

The heroine of the Kuravañci feels sick at heart and entertains intense passion for the hero who has stolen her heart. She isolates herself from the pomp and pleasure of her wealth-surrounded life and lies couched forgetting all her happy pastimes. Her confident is her only companion who serves as her source of consolation. At that time the Kuratti, the highly talented maid with an ability of fore-telling makes her appearance. Her coming is a source of comfort to the heroine.

She opens her mouth with the formal flattery of her native mountain and her wonderful ability of predicting the future of human beings. Then she begins to read the palm of the heroine by using the magic wand in her hand. What lingers in the mind of the heroine comes through the mouth of Kuratti. It is full of promising comments. On hearing her words smiles spread and lend beauty to the face of the heroine. She becomes very liberal in her gifts to the Kuratti. With high expectation of good tidings from the hero the first part of Kuravañci comes to a close.

The second part introduces the Kuravan. He is in an anxious mood to meet the Kuratti, his wife. She was away from him for a long time. All of a sudden he is taken by surprise when he meets her in rich costumes and costly ornaments. His interrogative remarks in exclamatory eagerness are all answered with intelligent retorts suitably formed with meaningful words. A cheerful atmosphere has been created by the conversation between the Kuravan and Kuratti. The Kuravañci ends in happiness to all.

Social, philosophical and religious thoughts are evenly mixed and hormonized with the scenes, without affecting in any way the ensuring main plot. These useful materials are attached as though they are placed inadvertently. But they are mixed with the assurance of real effect upon the audience. Everything seems natural in the progress of the plot.

Both Kuram and 'Kurattipāttu' are related to 'Kuravañci'. As portrayed in Pannirupāttiyal, 'Kurattipāttu' is the powerful expression of the past, present and future. It is said that 'Irappu nikalvu etirvenum mukkālamum Tirampata uraippatu Kurattippāttu. 'Kuram' appears to be the monologue of the Kuratti with the characteristics of a drama. Both 'Kuram' and 'Kuratti pāttu' are cognate in many respects as fore-telling the future of others, praising the heroes and heroines, describing the mountains, honouring the nobility etc. Vittuvān Kuram and Minnoliyāl Kuram are the two important 'Kurams' found in print now. They are closely related to 'Kuravañci'.

Kuravañci is not a form evolved all on a sudden. In fact Kuratti is not a strange character to Cankam literature. Kuruntokai refers to her as 'Venkataic Cirukōl akavan makalir'.[15] In Akanānūru they are called 'Nunkōl akavunar'.[16] The Kuratties are capable of prognosticating the fortunes of human beings as related in Pannirupāttiyal. It further states that they convey their messages through songs[17]. The same idea about their talents is given in Tonnūl Vilakkam also in another way.[18] These references in the above-mentioned works lead to the suggestion that Kuratti had a role to play in the life of the people even from early times and continued till the recent past.

Poets used the social life of Kuratti to create images of certain ideas which in due course developed into 'Kuravañci'. A number of such street-shows amused the audience with slight variations.

'Kuravannci' is unique in its theme and construction as regards the introduction of Kuratti and the duplication of the love theme. As a matter of fact the Kuratti is one who leads

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15. Kuruntokai, 298
16. Akanānūru, 152 and 208
17. Pannirupāttiyal, Nūrpā 217
18. Tonnūl vilakkam, Nūrpā 283

a care-free life by moving with various sorts of people. Though she is poor, she has got close associations with the lowest as well as the highest in the prevailing society. Moreover she passes through so many difficulties and hardships on her way of life, and also traverses many ups and downs. She might have got a lot of chances to meet people of various status and positions. Such chances would help her to enrich her experiences and understanding of human life. Apart from these experiences her profession itself would sharpen her wits and polish her manners. She could learn with certain amount of intelligence how to approach and behave with people having individual peculiarities. She is seen behaving wonderfully and speaking remarkably well to the satisfaction of all. Her coming is anxiously expected by all and her visit is joyfully welcomed in all homes. She speaks intelligently in attractive terms. Moreover her words are highly sensible.

When she enters the house and opens her mouth the disparity between the hearer and the pronouncer vanishes and a healthy, cordial atmosphere heralds in. The prevailing social gap between them takes leave from their minds at least for the time being. So to say the rich and the poor forget themselves in unison. Even the well-settled and highly privileged ladies are quite ready to submit themselves to her wishes. The rich are joyously responsive to her requests while the poor very proud of her words. The lower are lifted to speak out the wishes of the higher. The rich appeal for better prospects to the poor and in response the poor satisfis her in appealing words. To receive consolation of mind the rich give the poor and for earning livelihood the poor receive from the rich.

The Kuṟatti acts as a bridge between the worries and happiness of the rich lady. She is talented to give promises and to inspire hope and confidence in life. Such a gifted character naturally assumes the major role of 'Kuṟavañi.' She through out her role of play acts with life and vigour while the heroine oscillates between abstractions. A deep thought about 'Kuṟavañci' may reveal the fact that there is an inner thought in the minds of the poets to brige the gap between the rich and the poor through an understanding of human considerations and

making known the fact that there is little difference in the birth of all. Actually there are social and intellectual differences. The former is man-made while the latter is to a considerable extent natural. Human mind is powerful enough to ignore all differences and develop love and affection between each other. Attachment and detachment rest in the mind and not in the womb. The socially detached Kuṟatti and the rich heroine develop cordial relations among themselves and at least for some time they have forgotten all the social barriers that separate each other. In fact, this is a proper place to view social disparities as perfectly meaningless.

In the frail structure of 'Kuṟavañci' low-born characters like Cinkaṉ (Kuṟavaṉ) Kuṟatti or Kuṟavañci) have had individual attractions. They engage in rows and immediately after made love to each other. Such situations have been cleverly introduced with a deep sense of realism and therefore they appear as the graphic portrayals from real life What these characters pour out in their innocence is highly effective on the stage. Certainly their way of behaviour would be powerful to relieve the incidental tedium and replace it with refreshing interest. Such an appeal is, without doubt, a stroke of intellectual genius. It would certainly add to the credit of the author. It may be assumed that the authors have purposely enjoined such an appreciable element in the views of 'Kuṟavañci' without affecting the main theme.

In some of the 'Kuṟavañcies' the heroes are Gods with great powers and in some others they are humans born with qualities characteristic of high positions. The heroines are beautiful damsels with graceful and charming appearances. They possess commandable qualities aad lead a happy and care-free life. They would always be in pursuit of happiness. In that social set up such a life is an accomplishment of one who is blessed with a noble birth. The likes and dislikes of the heroine as portrayed in the 'Kuṟavañci' are quite reasonable and common- to any one of her birth. The social conditions provided ample opportunities and permitted unquestionable admittance into such

a life. The heroine acts in accordance with her wishes which are in conformity with her age.

In what she speaks and does she appears real. So is the case with other characters. As a matter of fact they are very sincere in their feelings and inhibitive in their actions. It is because of their active participation, 'Kuṟavañci' becomes a living piece of literature which is highly attractive and interesting.

'Kuṟavañci' tries to picture the joys and sorrows of human life. However great and rich one may be, he has got his own woes and worries. The rich people and the poor people meet to share the fellings and endeavour to minimise their mental agony and increase their worldly pleasures. The authors have tried to enlighten the audience in the hope of betterment. Comic element is added at times as to the requirement of the action. Of course there is more of entertainment than of enlightenment. With necessary descriptions the authors try to show their literary talents. Some of them are thought-provoking. The songs are sweet and various figures of speech are used as literary embellishments. They lend beauty to the style. The sense conveyed through them is humanizing and instructive.

It is not wrong to say that the authors have tried to evolve certain facts regarding the philosophy of human life through Kuṟavañci. The hero, the heroine and the Kuṟavañci can be thought of as representatives of soul, God and the holy scripture respectively. This analogy can be elaborated easily. The soul strives to embrace God. The scriptures point out ways and means to achieve suoh a goal with true promises. The salvation of souls is a certainty to all those who endeavour to attain it. The worldly cares are temporary and supreme bliss can be attained. Holy books promise redemption to faithful souls,

It is said that there are 103 'Kuṟavañcies' in Tamil out of which a few are found in palm leaf manuscripts,

Only 21 have come out in print. Some scholars have tried to list their names.[19]

Tirukkuṟṟālak kuṟavañci by Tirikūṭarācappak Kavirāyar is considered by many as the best. Ilāṭcaṇak kuṟavañci, Ōtālar Kuṟavañci or Aḷakumalai Kuṟavañci, Kumpēcar Kuṟavañci, Tamiḻ aracik kuṟavañci, Carapēntira Pūpālak Kuṟavañci, Koṭumālūr Kuṟavañci, Tirumayilaik kuṟavañci, Tirumalaipāṇṭavar Kuṟavañci and Tañcai veḷḷaip piḷḷaiyār Kuṟavanci are some of them. Turaupatai Kuṟavañci Nāṭakam is actually a folk-play of the 19th century which varies considerably in its form and function from that of Kuṟavañci, though it is called by that name.

The Kuṟavañcies were enacted before an enthusiastic audience during festival times in the temples. Rulers and rich people had patronised it. Sri Sarfoji Maha Raja of Tanjore helped generously for the enactment of Carapēntira Pūpālak Kuṟavañci.

It was being acted annually before the Big Temple at Tanjore by professional dancing girls on gala occasions. The actors were paid from the public treasury.

In those days Kuṟavañci had received greater appreciation from the audience. It had been enacted in many parts of Tamil nadu. In may respects Kuṟavañci had helped for the development of Tamil drama. In 1977 a Kuṟavañci was written in Gujarati and was enacted there by trained dancing girls. In U. P. the Malushaki folk-dances conducted in Hindi at Karpal region are very near to Tamil Kuṟavañci. The well developed form of Kuṟavañci is found only in Tamil.[20]

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19. (i) N.V. Jeyaraman, Ciṟṟilakkiya celvam -43 Kuṟavañcies.
(ii) V. Cokkalingam, Ñāṉakkuṟavañci, preface - 94 Kuṟavañcies.

20. A. N, Perumal, Tamil Nāṭakam ōr Āyvu, (1979) P, 69-72,

Nonti Natakam

Noṇṭi Nāṭakam was a special form of public performance enacted by a single man posing himself as lame. Through songs he narrated his past experiences and acted as to the requirements of the situations created therein. There was dramatic effect in the action. With appropriate setting the performance would progress attractively. Such a show could get easily a huge crowd during the 17th and 18th centuries. Comical items abounded the show which could produce a loud peal of laughter among the audience. Most of the attendants in those days were ordinary people.

The performance would begin with all the formalities that of Paḷḷu, Kuṟavañci etc. The lame man comes forward singing aloud his past life. He seems to be a repented soul polished by his own experiences. What he had done before was nothing but vices. In most of the Noṇṭi Nāṭakams the theme and form remain the same The lame man was not really lame when the story began. He was under the care of his parents but was not satisfied with that life. So he left them without a word in pursuit of happiness in his own way. He was left penniless after some time and so began to steal. With what he got, he wanted to enjoy. His addiction to drink and association with prostitutes drained his purse. As a result he was put into a series of troubles. He found none to help him. The prostitute, who had hitherto squeezed him of his wealth and health, had closed her doors against his face, As a desperate soul he roamed about with arrogance and antoganism.

In his attempt to steal a horse, he was caught by the watch-man. They took him to their chief who ordered his limbs to be cut off. When the punishment was carried out he cried aloud for mercy to god. With divine help he miraculously regained his lost limbs and remained good for ever with full faith in god. This is the sum and substances of all the Noṇṭi Nāṭakams. The heroes changes and the nature of vices varies. Respective religious views are focused as the situations are arranged according to the faith of the author. Cītakkāti Noṇṭi Nāṭakam pays respects to Islam while Tiruccentūr

Noṅṭi Nāṭakam insists upon the worship of Lord Murukaṉ. It can be inferred with certain amount of authority that both were the works of the same author named Kantacāmip pulavar, who was a strong devotee of Lord Murukaṉ enshrined at Tiruccentūr.

As a token of gratitude to Cītakkāti Marakkāyar of Kiḻakkari, Kantacāmip pulavar had written Cītakkāti Noṇṭi Nāṭakam. He praised his patron who had helped him generously in times of great distress to the poet. The author has infused Islamic ideas into the texture of the play as it was his patron's faith.

Perhaps the poets might have used Noṇṭi Nāṭakam as a device to show their indebtedness to their patrons who were very generous in their treatment of the poets. In due course that form was used to speak the glory of Gods and the teachings behind them. In the meantime the social evils like prostitution, theft, cheating etc. have been hit hard by Noṇṭi Nāṭakams with sarcastic remarks. Such pointed remarks would have useful effect upon the audience. Above all this form of performance embodied great entertainment value. During the 18th century in most of the popular temples Noṇṭi Nāṭakams, praising the particular deities, had been staged during festival times. Noṇṭi Nāṭakam was very simple in its presentation techniques and very sweet in its performance. Large crowds gathered to witness it. People walked several miles in their eagerness to enjoy the show. With great expectation of pleasure they assembled and with emotional relief they dispersed.

In those days Cītakkāti Noṇṭi Nātakam, Tirucentūr Noṇṭi Nāṭakam, Tirumalai Noṇṭi Nāṭakam, Cāttūr Noṇṭi Natakam, Tirukkaccūr Noṇṭi Nāṭakam, Aviṉāci Noṇṭi Nāṭakam, Tillai Viṭaṅkaṉ Noṇṭi Nāṭakam, Nāṉa Noṇṭi Nāṭakam, Kuḷattūr Noṇṭi Nāṭakam (not printed) were popular. Out of these Tirucentūr Noṇṭi Nāṭakam occupied the most important place.

In its metrical form Noṇṭi Nāṭakam owes much to Noṇṭiccintu. No doubt there are 'taru' and 'viruttam' which

were liked by the people of het times. It ends with the praise of the heroes. They may also be Gods. What the author feels he reveals through his pen. Noṇṭi Nāṭakam is a source of relief to the audience. The poet had tried to enable others enjoy what he had already enjoyed.

It would be better to remember that these plays were written in a time when cutting off of limbs was a punishment given to culprits. Those who were punished had to creep without legs which was a pitiable sight to others. It was the belief among the people that only great sinners would be born without limbs. By utilising the sympathy abounding o fthe people for the maimed, the poets had devised this technique in framing a form of literature so that they could easily attract the attention of the masses. In those days prostitution, theft, deceit etc. were the mostly prevalent evils in the society. In the hope of preventing those evils and to make the evil doers repent in a peaceful and harmless way, the poets might have adopted this technique.

The story of Cāraṅkataraṉ was very popular among the commonality of mankind. The story relates the cutting off of the limbs of the prince who was suspected to have had illicit affairs with his young step-mother. Some of its versions consider the punishment very severe and in them it is found that he had regained his lost limbs by God's grace. This story would have had its influence on the birth of Noṇṭi Nāṭakam.

Ordinarily Noṇṭi Nāṭakams were built up of colloquial dialects since the authors wanted them to be wholly native and very much familiar to the generality of mankind. Moreover they thought of adapting the theme and its material to an unintelligent audience who were in fact, complete strangers to high literary etiquette of antiquity. Perhaps they desired to make literature easier and interesting to all. Without much difficulty the common man could understand and enjoy. As a matter of fact, since the people heard their own language uttered on the stage they had developed a liking for it. They gathered in front of the stage in thousands and eagerly

prepared themselves to devour all that was served before them. Really such actions were aesthetic remedies for the social maladies which were largely prevalent in those days. Besides, spiritual ideas prevaded these plays and the audience heard them and were provoked to think.

Songs in simple and lucid style were made use of in order to make the show more attractive and more comprehensive. The form remained the same in all the Noṇṭi Nāṭakams while the heroes were idiosyncratic. These had full of exhilarating wits and commonplace humour so as to make the incidents interesting to the common people. They seemed to be panegyric compositions in many places wherein the heroes were praised highly and gloriously. In all of them the lame man very often emphasised his own follies which were really the flaws existing in the society in general. So his words would have greater effect upon the audience. Such thought-provoking situations were enhanced very forcefully by the powerful touch of authors. So these situations had their own effect in achieving what the author hoped for in the society.

It can be assumed that without any repugnance from the people the purpose of the Noṇṭi Nāṭakam was served and people would accept it without any compunction. They would try to amend themselves. In other words the authors had tried to maintain a standard with due acceptance of the mental faculty of the common people and hoped to draw them away from certain social evils. The change of time finds a lot of developments in the form of literature and as a consequence Noṇṭi Nāṭakam fell from the high pedestal of popular entertainment.

Kuluva Natakam :

Kuḷuva Nāṭakam is another form of street-show prevalent in the 17th and 18th centuries. In this type, the Kuḷuvaṉ, was given the prominent role in action. As a serving type belonging to an ordinary stratum, he was akin to Kuṟavaṉ a participant in Kuṟavañci. Ciṅkan and Ciṅki were also present with minor roles.

This type also was in a stereotyped form as others mentioned above. As a mark of gratitude Kuḷuva Nāṭakams were written to praise a hero, a race or a God, who were helpful and graceful.

The Kuḷuvaṉ appeared with bows and arrows besides his other weapons to hunt animals and to catch birds. He clad poorly. The author did not forget to describe his well-built frame of body which was tanned because of hard labour under the heat of the burning sun. Then he sang the glories of the chief who had helped him a lot. The praises of a particular God or the special feature of a race were also portrayed in certain Kuḷuva Nāṭakams.

Hitherto Kōṭṭūr Nayiṉār Kuḷuva Nāṭakam (1899) and Ēḻu Nakarattār pēriṟ Kuḷuva Nāṭakam had been printed. Ciṉṉa Makipaṉkuḷuva Nāṭakam[21] is found in manuscript form and is very recently printed. There is also a reference to Kuṟṟalakkuḷuva Nāṭakam.[22] Arṇṇācalam Ceṭṭiyār Kuḷuva Nāṭakam is also printed earlier but very difficult to get it at present.

Kōṭṭūr Nayiṉār Kuḷuva Nāṭakam praises the glories of the God enshrined at Kōṭṭūr in the Ramanātapuram District. Ēḻu Nakarattār Kuḷuva Nāṭakam speaks much of the munificence of the Natakarattār (Cettiyar) Community. Ciṉṉamakipaṉ Kuḷuva Nāṭakam speaks of the greatness of a chieftain called Ciṉṉaṉ Mārkaṇṭēyaṉ. Kuṟṟālak Kuḷuva Nāṭakam might have glorified the greatness of the Lord at Kuṟṟālam.

In Kuḷuva Nāṭakam, songs in Akaval, Taru, Kalippā and Viruttam are found to narrate the sequance of events. The Kuḷuvaṉ is seen speaking his own talents as well as the greatness of the chieftain. His speech is full of witty remarks. Moreover he praises God also.

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21. Dr. U.Vē. Cā Library, Tiruvāṉmiyūr.
22. The Descriptive catalogue of Tamil Manuscripts, Dr. U. Vē. Cā Library, Tiruvāṉmiyūr, Vol. IV, 1962.

All these stereotyped stereet-shows are out-moded forms when compared with the present-day plays enacted in theatres. They were meant only for the common people who wanted to spend some of their time in entertainment. Those street-shows were all knit with songs of different types and matter. Excepting Noṇṭi Nāṭakam all the others had had different characters in them. It is certain that these street-shows had helped much for the development of Tamil drama.

NĀTAKA-K-KĪRTTANAI

Music was duly patronised by the later Cōḻās and Pāṇṭiyās. The people and the kings had had great appreciation for it. Story-telling through songs was very popular among the folks. Many story-poems were written in the 17th, 18th and 19th centuries. A lot of such works came out from the pen of the famous poet Pukaḻēntippulavar. People began to enjoy by reading them musically. There is very little of rhyme variation. Soon another form of such presentation began to develop in a more shophisticated manner. The authors of these works effected musical variance in them while developing the story. The people were attracted towards it. The songs were in the form of Kīrttaṉais. Highly meaningful materials were served in a organised way of presentation. It seemed to be a drama when recited by a talented musician. So such a form of work can be called 'Nāṭakakkīrttaṉai'

A man well-versed in the art of music can present a Nāṭakakkīrttaṉai attractively before an appreciating audience. In fact, with the proper accompaniment of musical instruments the songs are sung and in the meantime the story is developed. According to the material contents of the story the songs were composed to be sung in various Rākāṣ or Paṇs which would attract the attention of the people. The change of Rākās would add more charm to the performance. It added to its glamour and the people were bewitched by it. They are popularly called 'Kālaccēpam' or 'Iṉṉicaippoḻivu'.

In fact, Nāṭakkīrttaṉai is a well known story developed through songs having different musical notes. They are

sung melodiously in various tunes and so would be attractive. Only a person who is proficient in Tamil music can compose such a work. Since most of the people in those days had known the stories already they were to be attracted only through the techniques employed in expressing it by the performer. He should possess the capacity to tell the story in an impressive manner in addition to his musical talents. The presentation should be artistic. Only an able singer popularly called a 'Pākavatar' could do this to the satisfaction of the audience. In most cases the writer himself would be a 'Pākavatar'. It would be a great success if the Nāṭakakkīrttaṉai was written and performed by the pen and mouth of the same man.

Rāmanaṭakakkīrttaṉai won the great appreciation of the people in the latter part of the 18th century. As is known, it was written in 1771 by Aruṇācalakkavirāyar and presented in an artistic and attractive way by himself. It is acclaimed that Rāmanāṭakakkīrttaṉai is the first of its kind to win the hearty applause of millions. It was received with great approbation from various quarters of Tamilnadu. The Kavirāyar was invited very often to various places to perform his art and show off his talents. He was rewarded richly in cash and kind. He earned undying fame and name, both as a writer and as a Pākavatar. He is the author of Acōmuki Nāṭakam also. But his name lives because of Rāmanāṭakam.

Ramanāṭakam is a voluminous work depicting the story of Rāmaṉ in 269 Viruttams, 167 Tarus, 59 Tipatais, 6 Koccakams, 2 Veṇpās, 1 Kalitturai and 1 Toṭaiyam which altogether come to 504 songs. There is only one prose passage with long sentences comprising too many high sounding Sanskrit words. Perhaps such a kind of construction would have been to the liking of the people in those days. The songs were composed in various metres to suit the different puṇs applicable to the requirements of the situations. The profuse changes he had made in rhymes and the rhythm in them could add to the glamour of the composition. The different kinds of Tāḷas used differently would increase the charm of its recital and could reveal the talents of the Kāvirāyar in musicology.

Aruṇācalak kavirāyar had built up his plot by using his own methods thus showing a few marked differences from the Rāmayaṇams of Vālmiki and Kampar. Those works are in the form of Kāviyam while the Kavirāyar's creation is a Nāṭakakkīrttaṉai. Very often the author himself came forward to tell the story which was not permissible in a dramatic composition. He openly declares the characteristics of the participants in his ardent desire to emphasize certain situations created by him. In general, the development of the story, the introduction of a character and the way of connecting one action with another are all done explicitly by the author himself. Notwith standing these methods of creation, in most of its other aspects the Nāṭakakkīrttaṉai is highly dramatic.

The author had not created a single character which could be said to reflect or represent the age. He seemed to be sincere and earnest in following the techniques of his own unfailing artistic instinct in shaping his characters. It might be that he believed the people would not like the epic character to be changed eventhough the time changes. Godliness in few of them has been retained. The black thoughts of the people about the protagonist elements have been maintained with pertinence in keeping with the sincere feelings of the author towards the original epic.

The aesthetic appeal of the work resides mostly in its musical elements. The evolving sentiments are hightened by the technique of music. It is heart-enthralling, attractive and sweet. Spoken language of the common people has been used to help easy understanding and quick comprehension. Proverbs and popular usages are found in plenty to breed familiarity. The author might have desired to be natural and real in following the speech habits and customary usage of words. Such a stylistic pattern had helped him to be very near to the common man. They enjoyed much with proper understanding of all that were given. A congenial atmosphere had been created by this form of language in a natural way to appeal to the audience easily. People would feel that the recital was something really touching and interesting.

Aruṇācalakkavirāyar had selected such a piece of fine material and had delivered in such a sweet tone and music that Rāmanāṭakakkīttaṉai had won for him wide popularity among the mass when he was alive. Moreover it earned for him undying fame by imprinting his name in the annals of literary history. It might have been the feeling of the people to have a change from the stereotyped musical street-shows. They might have become tiresome with those performances. Moreover a single artist could satisfy the people better than what a few could do in the street-shows.

It literary value Nāṭakakkīrttaṉai can be considered as something more than the street-plays. Punning upon words and playing upon the meaning are found more pronounced in Rāmanāṭakam. They were much appreciated and enjoyed by the people of those days. The abounding elements of fun and frolic would have pleased the mass. In fact, the author had tried to manoevure humour in a decent way.

In is reported that at first Rāmanātakakkirttaṉai was published by the joint effort of Veṅkatēca Mutaliyār and Rāmacāmi Nāyakkar. That publication is not at all available now. Vaiyāpuri piḷḷai printed this book in 1867 which stands as the earliest publication available now. Subsequently a series of publications came out of the press with introductory remarks and editorial comments.

Rāmanāṭakakkīrttaṉai stood as a model for a few other works to come shortly thereafter. Rāmaccantirakkavirāyar wrote Pārata Vilācam and Kōpālakkiruṣṇa pārati produced Nantaṉār Carittirakkīrttaṉai in the 19th century. The change of time and the development of thought had envisaged a lot of improvements and refined changes in Naṭakakkīrttaṉai. Nantaṉār Carittirakkīrttaṉai stands as a very good example of the above mentioned fact.

Kōpālakkiruṣṇa Pārati, who hailed from a noble family having an excellent musical tradition of its own, had developed some extra-ordinary qualities which had transcended the customary faiths and beliefs. He possessed immense scholarship in puraṇaṣ and other literary pieces. His deep

knowledge of the society and the world around was enlarged with the talent of music. As a remarkable man of social awareness he was full of revolutionary thoughts. In nature he was simple and mild but his thoughts were very high and lofty. During his time caste system was strictly followed by the upper class. The position of the lower castes was deplorable. Taking these preliminary ideas into consideration the works of Kōpālakkiruṣṇa Pārati have to be analysed and judged.

The revolutionary idea born in Pārati had its effect upon his writings. Since he planned to attract the attention of the mass through the medium of Nāṭakakīrttaṉai, he started writing one such work by using his natural talents. Nantaṉār, Carittiram in Periyapurāṇam might have been selected by him with a definite purpose in mind. In that story Nantaṉ the main character was from a lower caste. He was a bonded labourer of a Brahmin. Both were bound by the inhuman traditional laws set up by the society. In accordance with the prevailing social situations Nantaṉ had to serve his master and to carry out his wishes without any protest. He was born in a caste which was strictly prohibited to enter into any of the temples of the higher deities. As a blessed soul Nantaṉ was inspired to worship only the higher Gods. With an upsurge of mind he began to react against the existing practices in the society. The independent spirit in him zealously strengthened his mind. At first he launched serious protests against the mode of worship in his own caste. It was vehemently opposed. An old man approached him to change his mind. But to the disappointment of all the old man returned from Nantaṉ as a firm supporter of his principles.

Nantaṉ wanted to worship Lord Civaṉ enshrined in big temples like Tiruppunkūr. Since his entry into the temple was considered a sin by the society, he stood after to see the Lord. By God's grace he had got a chance to worship Him even from outside. He undertook holy services to the temples as was the custom in the high caste society and accomplished them wonderfully through the miraculous help of God.

It was his final desire to worship Lord Naṭarāja at Tillai. His master was set against this wish. Finally he was asked to finish all the work in the vast paddy field and then to go. It was humanly impossible for a single man to do. Nantaṉ casting the whole burden upon God, went to sleep. The next morning the wide expanse of the barren land was smiling with ripe corn ready for immediate harvest. The high born master was wonder-struck at the sight of the field and fell prostrate down at the feet of his low-born slave. Nantaṉ was allowed to go to Tillai. The high castes strongly opposed his entry into the temple. But God appeared in their dreams and commanded the high castes to purify Nantaṉ in fire-immersion before entering into the temple. This ceremony of his purification was performed to the wonder of all. He was willingly permitted to go near Lord Naṭarāja, where the low born Nantaṉ attained salvation.

This is the story written by Kōpalakkiruṣṇa Pārati in the form of a Nāṭakakkīrttaṉai. He has used his wonderful literary talents and musical ability to shape this work. He himself had recited this in many places. Millions attended with real appreciation the recital which amounted to a wonderful panegyric. They enjoyed and relished it with happy memories. The songs were so appealing and interesting that they found hearty pleasures and satisfaction in singing them very often. This venerable work earned for its author a very good name among the people. He was invited to all parts of Tamilnadu to recite his work. As long as time permitted he responded willingly to those invitations What he did had great effect upon the people.

There are certain clear indications in Nantaṉār Carittirakkīrttaṉai as to its composition in this manner. There must have been some underlying motive behind the author's departure from Periyapurāṇam from which he took the plot of his work. The incident related to the old man, the miraculous ripening of the corn fields overnight and the master falling at the feet of the bonded labourer are not found in the original. The author might have interlocked these effective incidents with a purpose which has to be explored.

In the story, the old man had been considered a well experienced and highly honoured man in the society of the low born people. What he said wouldbe respected by them all without serious opposition. Such a man was selected to change the mind of Nantaṉ. But to the utter dismay and disappointment of all the villagers the old man returned from Nantaṉ thoroughly changed. He began to speak in favour of Nantaṉ's principles and asked them all to support him heart and soul. It is to be borne in mind that this old man who was the eldest of the oppressed folks had been morally strengthened to protest against the overlordism of the upper class. Moreover their blind faith in worshipping village deities was also opposed seriously. Through this incident Kōpālakkiruṣṇa Pārati tried to awaken their slumbering spirits. He did not want them to retire from this world as slaves steeped in utter ignorance.

The author wanted to make the upper class realise the mighty powers of the downtrodden. With that intention he had included the miraculous incident ie. the vast stretch of fallow lands turning into ripened corn fields. The land-lord belonging to the high class was taken by surprise on seeing the great powers of his slave. In utter humility he fell at his feet. The real significance of this incident is that the author had made the high-born to submit himself before the low-born. With the right balancing rod in his mind, the author wanted to show clearly that the existing social system with its social disparities was utterly false. In spite of his high birth Kōpālakkiruṣṇa Pārati was of strong opinion that castism was something very cruel used to suppress the weak. That should be put an end to. He exposed the cunning secrets of the society and brought to light the weakness and strength of the high-caste and low-caste respectively. Kōpālakkiruṣṇa Pārati desired for a revolution in the society. Miraculous incidents were included in the story in the hope of infusing thoughts about God who is omnipotent. On the whole the author wanted to insist on the equality of human beings and in the meantime he pointed out they were subservient to the power of God.

In so many places the author wanted to express his earnest desire to help the depressed. As clear indications

of future changes he laid open certain atrocities in the society. In what he said the author was firm and uncompromising. Real faith in God and equality and justice was insisted on with great force and vehemence. In what he had said nothing was harsh but everything was human. With perfect confidence and with proper sense of justice, the author had presented all that he had thought to be right and just. These revolutionary ideas had broken some of the conventional practices in society. They were presented forcefully to produce marvellous effect upon the people.

In 'Nantaṉār Carittirak Kīrttaṉai' poetic pieces outnumber prose passages. But when compared with Rāmanāṭakakkīrttaṉai, this piece contains more prose. It is really a marked change in the march of time. The prose passages add more taste to the work and increase its value among the mass. The songs in this Kīrttaṉai vary in their metrical form and also music. They seem to be real and very attractive. The form and pattern of some of the songs had been changed by Kōpālakkiruiṣṇa Pārati in order to make them familiar and appealing to the audience. Several musical forms and notations are incorporated in the songs. The author had brought out much of his talents in music through these songs. Further he had created thought-provoking images as good food for the thinking minds.

When the author sang his own songs sweetly the audience listened with great attention and eagerness. The people appreciated those songs and enjoyed them, leaving to sing themselves. Some of the songs achieved great fame and became very popular as people sang them over and over again. A few of the songs stand tenable to the passing time and are sung even today. These songs have good music and are prepared with very fine meaning.

Punning upon the meaning and pronunciation of words had been a common feature in the creative work of Kōpālakkirusṇa Pārati. In some places such a play requires deep thinking for its proper understanding. It may appear to be a puzzle to

the readers as it is organised as a game by the author. Really it would embellish the literary merit of the work.

Nantaṉār Carittirakkīrttaṉai contains twelve passages in the form of dialogues while there are only four in Rāmanāṭakam. These dialogues intensify the dramatic element in this work. Generally in these works, the setting including certain instructions regarding acting are given in prose and the dialogues are written in verse. If the songs happen to be long they are sung in various Rākās. This is to be called as 'Rākamālikai'. The change of Rākās would be very interesting to listen to and so the people could enjoy them without any tediousness.

The conversation between Nantaṉ and his master is very long but really interesting and thought-provoking. The master disallows his bond-slave to think of his human rights while the other unflinchingly pleads for help for establishing his own rights. The slave's mental awakening would not yield to the threatening words of the master. But his social binding makes him beg over and over again to his master. They continue their verbal combat for a long time by throwing strong points at each other. When the long debate is carried on through songs, the author tactfully relieves the tedium of the hearers by using various rākās. The long poem sung by the master as an advisory talk to Nantaṉ contains thirteen Rākās. The attractive sequence of words by which the songs are built up needs to be commented upon. It would be very interesting to the audience.

The similies and metaphors used in Nantaṉār Carittirakkīrttaṉai carry with them the intended sense in a proper way. They have helped the author to express his feelings with a show of real intelligence.

Nantaṉār Carittirakkīrttaṉai serves as an interesting and effective means to give expression to the real feeling of Kōpalakkiruṣṇa Pārati regarding the unwanted elements in the existing society. His thoughts are very high but his words are so simple and clear. The author wants to share his ideas with the society enabling them to realise their own

rights and privileges. In spite of his high birth, the author visualises the hardships being experienced by the low-born because of the cruel social system strictly followed in those days. The author tries to bring the high and the low much closer to talk out and to settle things in a peaceful way. Further he wants to educate the ignorant lot in divinity in its higher sense. Nantaṉār Carittirakkirttanai is a very good attempt by Kōpālakkiruṣṇa Pārati to entertain and also to maker the society understand its defects.

Kōpālakkiruṣṇa Pārati also wrote Iyaṟpakai Nāyaṉā Carittiram and Tirunīlakaṇṭa Nāyanār Carittiram in the form of Nāṭakakkīrttaṉai. Both of them are very short compositions having twenty one and twenty four songs respectively. There are a few prose passages also in each of them. They appear not so impressive and attractive as Nantaṉār Carittirakkīrttaṉai.

In 1714, a poet from Aḷvār Tirunakari named Cēsakavi produced a Nāṭakakkīrttṉai known as Sri Parāṅkuca Nāṭakam. It is also ealled by the name 'Aḷvār Natakam'[1]. This is highly influenced by Kuṟavāñci Nāṭakam which was very popular in those days. The author describes in forty five lines the physical endowments of the Kuṟatti and then adds dramatic tempo by saying, 'Arivaiyar Kaiyil Uraicey Meykkuṟiyum Miṉciya Pukaḷkkuṟi Kuṟavañci Vanṭālē.'[2] There are more of dramatic elements in this work than those in traditional Kuṟavañci. But it cannot be enacted on the stage as it is.

Mataṉacuntarp Piravata Cantāṉa Viḷācam by Aruṇācalakkavirāyar, 'Pāṇṭiya Kēḷi Vilāca Nāṭakam' by Nārāpaṇakavi and Purūrava Nāṭakam by an unknown author are found in manuscript form in palm leaves. Though they are called Vilācam or Nāṭakam, they are really Nāṭakakkīrttaṉais.

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1. Āḷvār Nāṭakam Ed. Vaiyāpurippiḷḷai, Āḷvār Tirunakari, 1945.

2. Ibid, P. 21

They cannot be compared with Vilācams like Camuttira Vilācam by Muttuppulavar or Cantira Vilācam by Mampaḷak-kaviciṅka Nāvalar. In these, there are only embellishments like Cilēṭai and Maṭakku. They are poetic but not dramatic.

It is well-known from the palm-leaf manuscripts that Matana Cuntara Piracāta Cantāṉa Vilācam was written by Aruṇācalakkavi who belonged to the 19th century when Civāji ruled Tañcāvūr. Perhaps it was a work which belonged to the period between 1833 and 1855. Therefore it is obvious that this author was different from the author of Rāmanāṭakak-kīrttaṉai which belonged to 1771. This Nāṭakakkīrttaṉai deals with a prayer to Lord Cuntarēsvarar requesting him to bestow good health and blessings upon a Cōḷā princess living at Tañcāvūr[3].

'Pañca Laṭcaṇa Tirumuka Vilācam' written by Villiyappa piḷḷai in 1900 gives an account of the life and achievements of Turaiciṅka Tēva Makārājā. This work has no relationship with drama. In the 19th century some of the musical plays acted in the streets were also called Vilācams. Books dealing with dramatic rules were also known by the name Vilācam. Makā-pārata Cūṭāmaṇi also called Rāka Tāla Ciṅkārāti Apiṉaya Tarpaṇa Vilācam was one among them written during the 18th century. By these various instances it has to be inferred that 'Vilācam' does not refer to a particular form of literature but has been used as a generic term.

It is said that Nāṭakakkirttaṉai was specially written in the 17th century for the purpose of enacting on the stage in the same manner as the operas of the west[4]. This gives rise to a series of doubts. Operas enacted in the West were different from Nāṭakakkirttaṉai of the East. One man was enough for the performance of Nāṭakakkirtaṉai. Even in this respect it was

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3. Campanta Mutaliyār, Nāṭakattamil, P. 53
4. S. A. Kumari Dhurga, Opera in South India, (Unpublished thesis submitted for Ph. D. Degree) Madras University Dept. of Indian Music, April 1976. P. 99.

different from the Thespian plays of Greece which also required only one man for enacting them. These may be compared with Noṇṭi Nāṭakam and that too only in certain respects. As a matter of fact Nāṭakakkirttaṉai in its original form and function was meant for 'Iṉṉicaippoḻivu' only. A single man called 'Pākavatar' performed it with the help of musical instruments. The whole story was recited by him but in a quite different way from that of musical performance. Slowly changes had been introduced in their form and structure. They were remodelled and written differently to suit the stage. It is to be noted that Rāmanāṭakakkirttaṉai and Nantaṉār Carittirakkirttanai had been written in a different form to suit the stage. Many actors took part in enacting them. They were also broadcast as radio-plays. It is reported that people had looked upon them as dance-dramas, conducted by a band of singing and dancing artistes. However the originals had to undergo a lot of changes before they were chosen for the stage.

Religious works like Tiruviḷaiyātaṟ Purāṉam and Tēmpāvaṇi were also written as Nāṭakakkirttaṉai. The authors wanted to infuse religious thoughts in an impressive way. The attention of the people had to be engaged in an entertainment which should give them pleasure and at the same time infuse religious ideas. That was the time when Nāṭakakkirttaṉai was very popular among the mass. So this kind of work was done by the authors during that period.

Mostly Rakti Rākams which are to be sung in the night or evening had been used by the authors of Nāṭakakkirttaṉai. Since these recitals were preferably made in the night such Rākās seemed quite suitable for the performance. Rākās conceived for particular feelings had been used for such of them in the recital, But occasionally contradictory Rākās were also used at certain situations. For instance Piyāk suited for anger was used for pathos and Mukāri, the Rākā for pathos was used in a song of anger. Nothing special could be felt by this change of Rākās. But as noticed, the required effect had been affected a little by this change. The dramatic qualities in Nāṭakakkirttaṉai had helped much for the development of musical plays.

MUSICAL PLAYS

Street shows like Paḷḷu, Kuṟavañci, Noṇṭi Nāṭakam are all musical performances in the perfect sense of the term. They were the common recreations of the people for a few centuries as mentioned before. Such of these performances are mostly stereotyped with a few individual differences here and there. People were found to meet the Kuṟamakaḷ in all the Kuṟavañcies and Paḷḷan in every Paḷḷu as their compulsory characters. It is but natural that people desired changes in these stereotyped pattern of plots and characters. In the meantime, their craving for music had not been exhausted, So changes had to be made in the street-shows without affecting the musical element in them. Further it was a time when people had developed a special interest in hearing and enjoying puranic stories. The common people were in the habit of reading such stories which were recreated as ballads. It would be more pleasurable for them to witness such stories being enacted on the stage. So the authors tried to write them in a form suited for the stage. As a result, musical plays came into existence.

They however were not in the same class as the present day dramas. The authors had tried to maintain a particular form in spite of changes in story, characters etc., Every play would begin with an invocation praising a particular God. More than one God would be praised in certain plays. Then the Kaṭṭiyaṅkāraṉ, the character of a commoner entered the stage with his encomiums. He introduced himself and heralded the coming of the king who would ordinarily be the main character of the play. The audience would expect a court scene to follow which was a common feature of those plays.

With pomp and majesty the king would appear before the stage. The paraphernalia of his coming would find expression in songs which would be attractively phrased. The glories of the king were proclaimed to the audience. Soon after the king asked a series of questions to his minister regarding the well-being of his subjects and his country. This was known as 'Tēcavicāraṇai'. All these would happen formally with the required changes according to the variations in the concerned plays. The majestic arrival and good-natured appearance of king Tacaratan̲ or Tarman̲ differed from the gigantic appearance of king Rāvaṇan̲ or Cūran̲. Even when they were introduced, their general nature and behaviour were let known to the audience.

In the plays like 'Ariccantiran̲' and 'Taiyār cultān̲' a dance performance followed 'Tecavicāraṇai'. As soon as the dancing girls were rewarded they disappeared from the scene of action. By such actions the dramatists created a cheerful atmosphere before stagting the main events of the story.

All these were only formal happenings on the stage following a stereotyped pattern. As seen in the plays like Meyyariccantiran̲ and Ārātāra Vilācam Gods like Vināyakar and Kalaimakaḷ came in person on the stage to bless the actors for the successful enactment of the plays. They were even made fun of by the clown without the slightest distaste shown by the participants including the Gods themselves. Such witty comments had been accepted by all, as a part of comic element of the play the audience in the begining and so there was nothing to be irritated. None would take it seriously or consider it as an insult upon the Gods whom they worshipped. In short everything on the stage was done with full cooperation and understanding with the audience. Chracters like Mōkin̲i, Mōkan̲an̲, Viṭan̲, Vikaṭan̲ and Vitūṭakan̲ also would appear before the begin-ing of the actual story. All these were done with the view to motivate the people to attend the forth-coming story in action.

In these musical plays there was no division such as acts and scenes. When one part ended another began with short intervals. The change in scenes would be announced by the Kaṭṭiyaṅkārraṉ or through the pronouncement of 'Potuviruttam' by the author. It would not seem affecting the realism to the audience. The people were well acquainted with such practices and hence nothing improper or preposterous was felt by them. They could follow the proceedings on the stage without feeling any ambignity as they had known the story already. They also understood the limitations of the stage actions which had to be done only with scanty means. Those were days when people lacked stage techniques. Much of the stage conveniences were highly wanting and so people had to be satisfied with what was done on the stage by the actors. The actors tried to bring out their talents in acting a story in the form of a drama. Nothing perfect and highly artistic could be expected from those actors. With loud and hilarious voice they could sing and with their handsome physical appearance they could jump and hop. People enjoyed their action without showing any dissatisfaction as they were aware of the limited means and provisions.

Most of the stories for play writing were taken from the well known Puranas and Itikācās. It was a period when most of the people were highly religious and orthodox. It was customery to sing those stories at homes and temples. So it was but natural that they desired the stories to be acted on the stage. In order to satisfy the desires of the people the authors, mostly the village school-masters, tried with what talents they possessed, to improvise those stories to a form suitable for enactment on the stage. They can be compared with the 'Nodrama' of Japan in many respects. In Japan such kind of plays were written to please the rich and the educated. But in our country these plays were mostly enjoyed by the folks.

The names of these plays were given with various endings such as :

(i) Naṭakam (eg) Oṭṭa Nāṭakam
(ii) Vilācam (eg) Kiruṣṇa Vilācam
(iii) Capā (eg) Intira Capā
(iv) Alaṅkāram (eg) Markkaṇṭēyar Nāṭaka Alaṅkāram
(v) Carittiram (eg) Nallataṅkāḷ carittiram
(vi) Vācakappā (eg) Iraṇiyaṉ Vācakappā.
(vii) Carittirappā (eg) Cāraṅkataraṉ Carittirappā.

Most of the plays were named after the chief characters like the hero, heroine or villain as Kāttavarāyaṉ Nāṭakam, Alli Nāṭakam, Cattiyavāṉ Cāvittiri Nāṭakam and Kīcakaṉ Nāṭakam. The main episode in the play also served as the name as in the case of Cīta Kalyāṇa Nāṭakam and Pāṇṭavar Cūtāṭṭa Nāṭakam. The righteousness stressed upon or philosophies of the play also help to name the plays as seen in Cattiya pāṣā Ariccantiraṉ Nāṭakam, Caṉi vāra Virata Nāṭakam and Ārātāra Vilācam. Some of the plays were given two names as Patinēlām pōr eṉṉum Karṇa Mōṭca Nāṭakam. A few names were long which suggests the contents of the story such as Kiruṣṇa Mūrttiyāl Carācantaṉ Cicupālaṉ Vaikuṇṭam Aṭainta Carācanta Nāṭakam.

According to the materials, the plays can be divided into seven kinds as incidents from the Itikācās, puranic stories, popular stories, Religious stories, Historic events, Social events and philosophic content. They have to be analysed individually.

Incidents from the Itikacas

Rāmāyaṇam and Makāpāratham are the two major epics well known to all in India. They were being recited and read as 'Pārāyaṇams' in most of the villages in a series for days together. With inquisitive minds lot of people gathered to listen to the stories. Certain incidents had attracted them very much. They seemed to be so singular and identical in some respects that the people showed special interest in listening them. Such of the incidents were selected by the playwrights to be dramatised. They have written

dialogues in the form of songs between characters have been enacted by different actors with the help of stage-settings, it would have been a very good entertainment to the village audience. They would be pleased to see a well-known incident being enacted. In the costume prescribed for the character the actors appeared on the stage and sang in high pitch one after another while simultaneously enacting their roles. Such a representation of these well-known incidents would be liked by the people much more than through 'pārāyaṇam'. Therefore drama became very popular and was considered a very good art.

Consequently many episodes in the epics came to be written in the form of dramas. More of these were taken from Makāpāratam than from Rāmāyaṇam. As declared by elders, the people of North Arcot, Chengalpet, and Kanyakumari liked Makāparatam more than Rāmayaṇam. In Rāmanātapuram stories from Rāmāyaṇam were acted very often at the request of the people. In Makāpāratam there are a number of impressive episodes which could be dramatised easily. This might have been the reason for more plays from this epic. Usually a minor episode having an individual attraction of its own had been selected by the playwrights to be enacted during a single night.

Vāli Mōṭca Nāṭakam represents the slaughter of Vāli by Rāmaṉ. Since this incident carries a lot of appeal, the playwright had selected it. But he had not limited himself to this action only because he might have thought that this alone would not be enough to cover a whole night on the stage. So he began his story from the exile of Rāmaṉ. The dramatist had included the self-defeating amorous endeavours of Cūrppanakai, the abduction of Cītas by Rāvaṅaṉ and the fight between Caṭāyu and Rāvaṇaṉ before starting the actual story of Vāli. In fact, the fifty pages in the first half of the printed play have no connection with Vāli at all. Only the last thirty pages deal with him. When dealing with a chain of incidents the playwright might have thought of giving all the impressive incidents. Further it should appeal to the people and should enhance their curiosity to attend the play.

In the play 'Cītā Kalyāṇam Eṉṉum Tāṭakai Cammāra Nāṭakam', the events in two episodes are incorporated to make it as a dual plot. The fight between Rāmaṉ and Tāṭakai at the instigation of Sage Visvāmittirar occupies the first part. The second half of the play comprises the cuyamvaram of Cītai and her marriage with Rāmaṉ. The playwright was not satisfied to end the play with this happy incident. He allowed the play to progress further and dramatised the fight between Rāmaṉ and Paracurāmaṉ. It ended in the victory of Rāmaṉ. The author closed the play with an instruction to the actors that the nuptial song had to be sung again before lowering the curtain. Perhaps the playwright might have thought that the happy marriage between Rāmaṉ and Cītai would not be perfect unless Rāmaṉ established his divine powers over Paracurāmaṉ. Moreover the people would be very happy to see their divine-hero subdue another who was equal in strength and valour. In fact three incidents are tied to gether to form a single play. The heroic qualities of Rāmaṉ are well brought out while the gigantic nature of Tāṭakai and the ferocity of Paracurāman are given due importance in the play. The comic effect is supplied through folk-elements. They might have pleased the audience.

Cuppurāma Upāttiyāyar also wrote a play on the same subject and called it 'Cīta Kalyāṇam'. He began the play from the birth of Rāmaṉ. The labour pain experienced by Kōcalai to give birth to Rāmaṉ was given an important place in the play, It was the custom of the playwrights to incorporate such scenes in the plays. Sometimes these scenes may appear as extraneous additions in certain plays like Carācantaṉ Nāṭakam, Cuntari Malaiyīṭu Nāṭakam, Kovalaṉ Kaṇṇaki Nāṭakam, Markkaṇṭēyar Nāṭakam, Oṭṭa Nāṭakam and Taiyār Cultāṉ Nāṭakam. Even though the labour-pain scenes seem superfluous to the main plots, the playwrights have taken pains to interlock them some way or other. There must be some reason for this. No doubt, the labour-pain portrayed would add to the pathetic element of the plays. Moreover child-birth and the pain connected with it are common to all. None can escape from such bitter experiences. When it is shown on the stage, the women-folk could easily understand the situation and could find solace in the rememberances of their own agonising experiences.

As a matter of fact labour-pain is a natural phenomenon from which no woman could escape. From queens to street-dwellers all the women have to undergo such terrible but not unwanted pain. So by one way or another they should be prepared morally and physically to bear such severe pains. The play is a sure means of instruction and source of solace to people. These plays would prepare them for such an experience. When something is expected its intensity would be less serious in its real effect. Further the children would understand the pains of their mother which would increase their filial affection more than before.

'Irāvaṇa Cammāra Nāṭakam' by Natēca Kirāmaṇi, Mayilirāvaṇaṉ Caṇṭai Nāṭakam and Lava Kucaṉ Nāṭakam are a few of the plays written from the incidents of Rāmāyaṇam.

Since many episodes in Makāpāratam are impressive, playwrights chose more from that epic for writing plays. They drew more crowd. Some of the incidents like Turaupati Tukilurital, Turaupatai Kalyāṇam were attempted by different authors. Self sacrifice, deeds of valour, and wedding ceremonies were given prominence in those plays. What were attractive and appealing to the people of the 19th century were given impressively and dramatically in those plays. The dramatists used old materials from the epics. To some extent the playwrights had used their imagination to make the plays more useful and artistic.

'Aravāṉ Kaṭapali Nāṭakam' shows the sacrifice of Aravāṉ who was brave in his deeds and honest in his words. 'Kiruṣṇaṉ Tūtu Nāṭakam' gives an idea about political diplomacy. The keen sense of a diplomat has found clear expression in this play. The inhumanatrocities committed by a strong-willed man have been explained in 'Turaupatai Tukilurital Nāṭakam' The ultimate help of the divine forces has found proper place in this play. Devout submission at the feet of the Lord would relieve one of all worldly problems. Man's honest appeals to God would be listened to without fail. God is all-

powerful. Implicit faith in God would not fail man in times of utter dismay and dangers. There may be situations when even the most powerful persons would fail but God would not fail to help anyone who is sincere in faith and just in deed. The play emphasizes the fact that man must believe in God who would help him at odd situations and onerous circumstances.

'Kīcakaṉ Cammāra Nāṭakam' tried to teach man to respect chastity. If anyone is adulterous he would be punished seriously. The play states that any sensible man would not commit such an abominable sin. An adulterer would be punished seriously along with his kith and kin. Since the society had viewed adultery very seriously such terrible punishments had been inflicted upon them. If any man coveted another man's wife, he would be killed without any mercy. He would be considered even an insane person. Such a man would not be allowed to live in the society with others. As seen in the play, Kīcakaṉ was inhumanly passionate. He wanted to seduce Turaupatai who was in disguise. His repeated attempts failed and in the end when he tried to force her Pīmaṉ suddenly sprang upon him. Kīcakaṉ succumbed to his own faults. The dramatist openly condemned adultery. Chastity was highly praised. In this epic-play the author projected the views and beliefs of the society in which he was living.

The various incidents connected with the great Battle of Pāratam which lasted for eighteen days had been depicted in a few plays. The play written about the first day's battle suggests that good people would not like to kill even the evil-doers due to human considerations. The eighteenth day's battle strongly stressed the point that the wicked would perish while the just and honest would prosper ultimately. The victorious would be praised and rewarded in the end for their heroic actions.

Rājacūya Yāgam, Arakku Māḻikai Nāṭakam, Arccuṉaṉ Tapacu Nāṭakam, Naccuppoykai Nāṭakam, Apimaṉṉaṉ Caṇṭi Nāṭakam and Cayintavaṉ Pōr Nāṭakam are a few

among the many plays written on the basis of Mākāparatam episodes. Morally, social cohesiveness, harmony with nature and the social purpsiveness connoected with the times, were instructed through these plays. They never ceased to stress the power of fate and its effect upon human beings.

Puranic Stories

Just as Itikacas, the puranic stories were also well-known to the people, They liked to witness them on the stage. Though puranas are mythicals stories built up with unbelievable materials and filled with supernatural elements, some of them carry deep philosophical thoughts. If they are traced, the value and aim of the stories can be evaluated. It is easy to dismiss them as meaningless and irrational but sound thinking is needed to find out the treasure submerged in myths. Most of the stories were orally transmitted from one generation to another for many centuries.

In the process of transmission there was a possibility of additions and omissions which might lead to exaggeration when compared with the original. According to the whims and fancies of the story-teller, the subject-matter of the stories might have changed.

By masking certain key points one may try to add some unnecessary materials by using one's own imagination. By then the purpose of the story would be forgotten and undue importance would be given to what was added. As a consequence, the story would lose its original meaning and develop into a heap of incredible materials. The original ideas implanted in the puranic stories would be of some value to the poeple. Some of the stories were selected by the playwrights to amuse the people. They worried in the least about the originals.

In puranic stories Gods, celestial beings, humans and also lower beings appear as characters. The relation between God and man would be explained in the form of stories. Sometimes they have no relation whatsoever to scientific truths. So rational thinkers dismiss them as false phantasy by saying that they would harm the normal progress of the people in common

life. They feel that puranic stories would usurp man from his free-thinking and would corrupt his feelings. Moreover it would endanger his independent life by curtailing his progressive views regarding worldly life and thoughts. In spite of certain defects some of the puranic stories add ample food for deep thinking. If the concealed philosophical thoughts are unearthed clearly, the real value of the puranic stories could be estimated easily. It required serious thinking and clear understanding. An ordinary man can see only the surface of the material representation of the abstract ideas and would easily be misled by them. They are not real in their literal outlook. But they are highly meaningful and fully sensible to a deep analytical thinker. This process of high thinking and critical analysis is something very difficult for an ordinary brain to proceed with. So without much pain the common man believes the out ward structure of the puranic stories by ignoring the living souls in them. In due course, the real souls in them are laid to rest as forgotten memories. So the puranic stories have lost their high value and are alive to-day as a heap of false fantasies.

The puranic stories were written attractively and so the common folk liked them very much. In order to please the people more, dramatists wrote them as short plays to be enacted during temple-festivals. Religious thoughts were substantiated with modern ideas infused into them in some of the plays. Ideas relating to human life were also added suitably to enhance to the merit of the plays.

'Cantirakalai Kervapaṅka Nāṭakam' by Cāmikkaṇṇu Kauṇṭar teaches man not to be haughty under any circumstance. Those who have faith in God would be relieved of all the difficulties and miseries. The play further states that it is a sin on the part of the wife to speak against the husband. 'Keṅkaiyammaṉ Nāṭakam' also insists that haughtiness would harbinger ruin. Faith in God would cure all kinds of maladies in life. 'Kāttamuttu Nāṭakam' seems to be an admixture of the stories of Cuṭalaimāṭaṉ and Vaṇṇāramaṭaṉ

popular in the southern districts of Tamilnadu. Magic and witch-craft are used much in this play. Bravery and valour are highlighted in it. Success, fame and leadership could be achieved through these qualities. The demarcation of high and low in the society was hit hard by the playwright. Lower deities submissive to the higher were brought in the scenes. This story appears to be of later origin unlike certain other puranic stories.

'Mārkkaṇṭēyar Vilācam' (1860) is another which suggests that man could conquer fate by deep prayer. Mārkkaṇṭēyar who was destined to die at the age of sixteen, achieved immortality by constantly praying to God. This story had much effect upon the people and they wanted to see the play over and again. Many people tried to write plays based on this story. The most important among them was 'Tañjāvūr Periya Mārkkaṇṭēyar Tiviya Carittiramākiya Nāṭaka Alaṅkāram' which consisted of six parts and was enacted for many days. In one of its scenes a scavenger and his wife were seen revealing their deep love to one another.

Ciruttoṇṭar Nāṭakam, Kaṇṇaṉ Jalakkrīṭai, Nantaṉār Carittiram, Pirakalātaṉ are a few among them. Vallāla Makārācaṉ Vilācam (1868) Sri Veṅkatecap Perumāḷ Nāṭakam are a few which deal with a particular temple deity and its importance. They are specially called 'Tala Purāṇa Nāṭakaṅkaḷ'. Vallāla Makārācaṉ Vilācam expounds the glory of Lord Aruṇācalēsvarar of Tiruvaṇṇāmalai. Such plays were popular for sometime and then gradually lost their importance. Localisation of certain facts with specialisation of a particular period would be the reason for their temporary and that too in a popularity particular place.

Popular Stories

Some plays seem to be puranic but really they are not so. They were written with the purpose of educating the people and also to certain eradicate evils from the society. The story of Ariccantiraṉ may be considered one of them. In order to emphasize the righteousness of 'truth' a story was written with puranic contents. It became very popular both in India and abroad. Tibet

borrowed the theme and framed a story on its own pattern. Now the story is found in various literary forms and in so many languages. There are Kummippāṭal, ballads, prose narrations and plays describing the story of Ariccantiraṉ. Nearly seventeen Tamil dramatists had written plays basing on the story of Ariccantiraṉ the honest and just. In all of them the main story remains the same but the descriptions vary. Some of them are very long and would be acted for days together. The main theme in all of them is that, one must speak nothing but truth, in all circumstances.

King Ariccantiraṉ had to suffer a lot meeting with a series of troubles to keep his virtuous path of speaking only the truth. To make himself firm in his mission of life he had to lose his vast empire. Then he had to sell his wife and son. At last he came to such a plight that he had to serve as a slave in a crematorium. Sage Visvāmittiraṉ tried everything in his powers to see his tongue utter a falsehood at least in a forgetful mood. The king was very careful and so at last the sage accepted his failure in the cremation ground and allowed the honest king to regain all that were lost by him when holding on to the virtue 'truth'. The sufferings undergone by the great king would appeal to the sympathy of the people more when such actions were enacted on the stage. It is said that the crematory scene was witnessed by the people with tears when being acted on the stage. The story is really an experiment after truth. Nobody in the auditorium could be an equal to the king who was suffering on the stage for the sake of of truth. Some might have tried but none would have suffered and succeeded like King Ariccantiraṉ. The play proclaims through its powerful actions that for any man, truth is more valuable than anything else. Power, status, wealth, health, wife, child and pleasure did not stand against truth. In the end of the story the Lord of the universe made his appearance before Aricacntiraṉ with high praises for him This incident in the story suggests that keeping oneself to truth means one is nearing God. The story bears a theme which is supreme. It serves rich thoughts for all the places and for all the ages.

'Caṉi Vāra Virata Nāṭakam' is one like 'Ariccantiraṉ Nāṭakam'. It states the importance of a 'Viratam' or ceremony to be conducted on Saturday. The hero was tested harshly again and again by the demigod Caṉipakavāṉ. He had to suffer a lot. But in the end the demigod accepted his failure. It is a Vaisnavite story while Ariccantiraṉ is a Saivite one. In plot construction both are almost the same. Since the theme of this play is not to be considered universal, it cannot stand comparison with Ariccantiraṉ.

The story of Nallataṅkāḷ is known to one and all in Tamilnadu. Nallataṅkāḷ, the queen of Kāci had seven children. There was a severe famine in the country. She took the children to Maturai where her brother Nallatampi was ruling. Her husband objected seriously to her leaving Kāci. But she started since she could not bear the suffering of the starving children. At Maturai Nallataṅkāḷ was treated very badly by her sister-in-law when her brother was not in the palace. So Nallataṅkāḷ lost all hope of life and left the place desperately. She saw a deep well. She pushed all her seven children one by one into the well and at last she fell and drowned herself. The story is really heart rending. People could not forget it. Dramatists wrote plays based on this tragic story. Since some of the Tamil audience could not bear to witness the pitiable fate of Nallataṅkāḷ and her children. A few dramatists ended the drama by restoring to life Nallataṅkāḷ and her children throngh miraculous powers. Sambanda Mutaliyar was one of them who had done this sort of 'remaking'.

It is said that this popularly konwn story was rarely enacted because of its intense pathos. Very often ladies wept aloud in the auditorium when the children were drowned in thc well. When it was enacted at Coimbatore once an English lady in the auditorium cried aloud and implored Nallataṅkāḷ not to push her eldest son into the well. In the meantime the boy himself was also pleading sympathetically to his mother not to drown him into the well. It was heart-rending and extremely pathetic for the

spectator. The English lady had forgotten herself and was visibly moved by the realities of the scenes enacted.

Nallataṅkāḷ might have committed this cruel act out of intense feeling rooted in her love towards her children. She could have killed herself and left the children to their fate. But since she did not want them to be orphans wandering about for a mouthful of food, she had killed them before killing herself. If a mother could not feed her children who else could do that after her death? Real love dies with the mother. It is reported that not even a single eye had escaped tears when this scene was enacted. As a matter of fact, this would serve as a good instance to prove that the audience had identified themselves with the actors in their dramatic feelings.

'Caraṇkataraṉ Carittirappā' was a famous story appreciated by many as a stage play. Some people felt that there was a bit of historical fact behind this story. Certain reminiscences of it are found in Andra Pradesh. The second wife of an old king wanted tohave illicit relationship with her step-son. But when he refused to yield to her evil wishes she abominably accused him of molesting her. The king took it seriously by passing immediate orders to strip off his limbs. The dramatists sympathetically considered the cruel punishment and used their imaginative liberty in appealing the help of God to get his lost limbs regained. This would have happened on the stage to satisfy the sympathetic audience. This popular story might have led to the birth of Noṇṭi Nāṭakam. 'Alaṅkāra Rūpaṉ Nāṭakam' enacted in Ceylon has close connections with this story. In 'Ñāṉacauṉtari Nāṭakam' also, there is a scene where the heroine's arms were cut off by thieves in the forest.

'Kōvalaṉ Kaṇṇaki Nāṭakam' is more of social materials than of puranic elements. Eventhough Goddess Kāḷi played her role in it, the hero's squandering living with the prostitue was the main action of the play. Supernatural elements were found in it. But they were much less in comparison with puranic piays.

Such changes suggest that puranic elements disappeared gradually from the plays and social elements crept in. No doubt,

this was a very old story. But the story of this play had depicted something more of the society than its original.

Pukalenti Stories

Pukaḷēnti stories were very popular among the Tamils. But they were different from the other stories in certain respects. They spread among the village-folk and most of them were written in the form of ballads. People were delighted very much to listen to them being read out in a musical tone. Many of the stories were related to the characters of Makāpāratam. But they had not any direct link with the famous epic. They were imaginary stories with rich social concepts built up of interesting events. They would satisfy people and make them laugh to their full. It also makes them think of themselves and their society. The story-telling techniques were adopted intelligently. With ease, people could learn something very useful. From 15th to 19th century such stories were very popular among the villagers especially among the women-folk. Those stories could not have been produced by a single man. But they are living in the name of poet Pukaḷēnti.

It is believed that poet Pukaḷēnti lived in the 12th century and was patronised by a chieftain named Cantiraṉ Cuvarkki. There is also another opinion that the poet belonged to the court of a Pāṇṭiyaṉ King. When the Cōḷaṉ King married the Pāṇṭiyaṉ princess poet Pukaḷēnti was sent along with her. In the Cōḷaṉ country the court poet Oṭṭakkūttar developed a hatred for him and by his instigation Pukaḷēnti was imprisoned. He did not like the food given in the prison. It was the custom of the ladies to give him food when they came to fetch water. In order to make the ladies happy, the poet used to tell them tales of varied interests. The ladies were attracted by his way of story-telling. Many of them were related to Makāpāratam. They were replete with very fine ideas aiming at a life happy and peaceful in the family and so respected and praised in the society.

These stories came down from generation to generation through oral transmission and spread throughout the country.

They became very famous. They were written in the 18th century. Only in the 19th century they came out in print. Some of the stories were in the form of plays to be enacted before the mass. Whether all these stories in the name of Pukaḻāntippulaver were written by one poet or by a few others in the same name is a matter of controversy. Probably many poets would have written those stories in the same name of the renowned poet Pukaḻentippulavar. A few among these stories were written as plays. They were highly appreciated on the stage by the villagers.

'Alli Aracaṉi Nāṭakam' popularly called 'Alli Tirumaṇam' was one related to Makāpāratam characters. Arjuṉaṉ, one of the Pāṇṭavas married Alli, queen of the Pāṇṭiyaṉ country. She was an Amazon type of lady hating men. Arjuṉaṉ had heard of her and sought the help of Kirṣṇaṉ in order to marry her. By a trick and with the help of Kiruṣṇaṉ Arjuṉan seduced Alli and created such a situation that Alli had to marry Arjuṉaṉ. This was an interesting plot for a folk-drama.

As noted earlier, Pakuḻāntippulavar had narrated this story to the women who gave him food. It was published as a ballad called 'Alli Aracaṉi Mālaṉi'. Various editions with minor alterations came out in his name. The source of this story may be taken from Tiruviḷaiyāṭar Purāṇam where Mīṉāṭci, the queen ruling Maturai was represented as a strong warrior. She conquered all the other rulers and finally attacked Civaṉ the Lord of Kailācam.

When he appeared before her, she gave up all her plans for battle and fell prostrate down in front of him. This story was very famous wherein lay the nature of Amazon type of ladies. Few people opine that this concept had its source, taken from the old stories in ancient Greece pertaining to this type of women. Whether this conception is alien or native, it had its attractions to the Tamils in the 18th and 19th centuries. Therefore such kinds of stories became popular in the ballads as well as on the stage. This concept might have arisen from the conflict between men and women.

Some women were trying to command men and the men were struggling to subdue women. Even recently such an idea of winning one over the other was reflected in the play named 'Pencāti' written by Kōrā.

Ēṇi Ētta Nāṭakam' is another Pukaḻēnti story converted into a play by Vīrapattiran Vāttiyār. It deals with an incident from the latter part of Alli's life. King Turiyōtaṉaṉ became amorous and set his lustful passion on Cupattirai, wife of Arjuṉaṉ. In order to teach Turiyōtaṉaṉ a lesson, Alli made a magic ladder and cunningly made him climb on it. He believed that he could reach Cupattirai through this ladder and started climbing. But all of a sudden the magic-ladder was in the air flying along with him. Turiōtaṉaṉ cried piteously for help. His dirty secrets spread everywhere to the mocking of all. At last the lustful king repented his guilt and pleaded for his release. At last he was set free to go to his own wife who had no other go than to receive him with all his licentiousness.

Men infatuated with the wives of others would have to pay for it. This was the message the author wanted to bring out through this story. Since the characters of Makāpāratam were quite familiar to the people, the poet had used them in his story. Sometimes such stories seem to be affecting the tone and temper of the characters in their original. Even then the poets, in their anxiety to teach people, did not feel much about it. They considered the good of the society more than their earnestness to remain faithful to the facts of the epic.

In the same way 'Kalantāri Mālaiyiṭṭa Pulantiraṉ Kaḷavu Nāṭakam, Cuntari Malaiyiṭu Nāṭakam, Pavaḷakkoṭi Mālai Nāṭakam etc. were written with good intentions as popular entertainments. The writers had made adjustments in the stories as to the requirements of the stage and to the needs of the time. They took into consideration the prevalent living modes of the society that had to be improved. Elevated thoughts were provided in the hope of elevating them in the life. Nothing for mere play had been given by these playwrights. What they gave was interesting and useful. People could learn the hum-

anizing facts of life and would try to live serenely and contentedly.

Historical Plays

Some historical incidents are interestingly woven into a dramatic web. These are not exactly historical but artistic representations of historical materials with the help of the poet's imagination. Rāja Rājesvaraṉ Nāṭakam and Rāja Rājaṉ Nāṭakam had been enacted in Tañcāvūr Big Temple during the reign of Rāja Rājaṉ I which would be considered the earliest of the historical plays according to the limited available sources of information that can be known at present. These two plays live only in names in the Tañcāvūr inscriptions. They might have been related to the reign of the great Cōlā King Rāja Rājaṉ I. The incidents connected with the Big Temple also would be there. Nothing more could be inferred from those names.

The first Tamil drama received now in print is Anīti Nāṭakam which authentically belonged to the 18th century. The story of Khan Sahib revolting against the tyranny of the Arcot Nowab was made into a play and was enacted in many places at different times. The play contains a few supernatural events also. Such historical plays are found in other languages also. 'Carvāyi Pāppāṭu Katā' written in Telugu bears the story of a cowherd who had attacked the Golgonda imperialism in 1719. A snake was said to have saved the young man from death. This story had been extensively investigated by I. A. Boyal at the request of the district collector. Stories like this have attracted the people very much. But certain stories like 'Maṉosha Maṅkaḷ' in Bengal are legendary eventhough they seem to be historical. They should be separated from history. The story of Cāraṅkataraṉ raises a series of doubts. But we are well aware that Anīti Nāṭakam has got a true historical background.

The courageous deeds of Rājā Tēciṅku of Ceñji is another historical play found at first in the form of a ballad under the authorship of Pukaḷētippulavar. Mythical

concepts are incorporated in the end to make it a comedy. Like a legend the play reaches its climatic consummation. The main part bears recorded evidences so that we could consider it an historical play. Maturai Muttukkavirāyar (1869) Vīrapattira Aiyar (1869) and Pukalēntippulavar (1884) were those who wrote different plays about Tēciṅku Rājan. The wars mentioned in them are historical. The valorous deeds are exaggerated. The end is supernatural. In spite of the contradictory authorship, the story in the plays remains the same. But the techniques and descriptions differ according to the dramatising efficiency of the playwrights. Certain historical facts were altered by them.

Maṉunīticcakkaravartti Carittirappā (1882), Cōḷa Vilācam (1886) may also be considered historical plays. These two pertain to the historical events connected with the latter Cōḷā kings. Valour is the predominant element in all of them. The traditional heritage of the Tamils is preserved. In conformity with the rule of the day, the playwrights had ignored history and introduced supernatural elements. The dramatists used their imagination to introduce a few new things so that they could please their audience in the historical scenes.

Social Plays

The love for religion and conservatism in the nature of of the Tamils led to the influx of puranic plays into the theatre of the 19th century. But in the latter decades of that century, men brought up through Western thoughts and English education thought in terms of changes to be effected on the story. They looked down upon the society as outmoded and deplorable and that it should be improved. So a few of the educated men thought of remaking the society through the stage.

Kāci Visvanāta Mutaliyār of Saidapet produced a play called Ṭampāccāri Vilācam' which was believed to be staged first in 1857. But it was printed only in 1867 with relevant changes. This musical play deals with the life of an ostentatious man who lavishly spent money in brothels and other luxuries of life. His wife Kuṇapūṣaṇi was an embodiment of

chastity and Tamil womanhood. But Matana Cuntari was a notorious prostitute talented in fleecing young men from good families. When all the money was spent they were thrown out. Ṭampāccari fell a prey to the prostitute's beauty and got squandered of all his money. In the end he became a begging monk wandering here and there. Any way he had realised his follies though very late in life.

This play was highly attractive to the audience and it was wonderfully enacted by distinguished actors of the time. The role of the prostitute was the most attractive and the action of Balamony, a very famous actress drew large crowds into the theatre. The express train from Tanjore to Kumbakonam starting at 4 p.m. was specially called by the public as 'Balamony Express' when Ṭampāccāri Vilācam was staged at Kumbakonam and Balambal was acting the role of the prostitute. What was seen in the society had been depicted in the play with wonderful artistic touches. There might be exaggerations but to an acceptable limit.

As is known to all that, what was happening on the dramatic scenes, had really happened in a rich family at Cindatripet in Madras a few years back. The residence of that family was known in the locality as 'Ṭampāccāri House' for a long time. Something that has happened in life would certainly look good on the stage. The dramatists intended to save the society from the cunning looks and saucy words of the prostitutes. Morality would be endangered. Health would be neglected. Wealth would be squandered. Prostitution is a social evil and measures should be taken to improve their status in the society and to make the evil doers confident of a better life without this kind of ugliness. The visitors to brothels should be made aware of the dangers of their affairs with prostitutes in pursuit of carnal pleasure.

Kāci Visvanāta Mutaliyār wrote 'Tāciltār Nāṭakam' also in 1688 which deals with the corrupted official-life of a Tāciltār who treated people cruelly. In the end he was punished. The Tāciltār was left to suffer for his guilts which sufficiently amended for better things to happen in the government offices.

'Maṇkaḷavalli Vilācam' produced by Nārāyaṅacāmi Piḷḷai in 1893 dealt with certain problems in family life. A king and queen played their roles in the play since it was the custom to bring them on the stage in all the plays. But the main purpose of the work was to point out the problematic circumstances which would lead to a series of troubles in the family. An old lady held the labour in her hand and had all the family under her control, which included her own husband. Peace was not existent and a lot of trouble followed. She did not allow her son to live peacefully with his wife. They were separated. But the good sister-in-law endured all the misery and tried calmly to set right matters. Soon matters took a different turn making the old lady repent her cruel acti ns. The long-separated couple were reunited and the hen-pecked old man realised his position in the family. The dramatist tried to bring home ways and means of keeping a family in good order. One and all in the family should be bound by affection. Due respect should be given to each one in the family according to their position in it. Undue powers entrusted in the hands of women would be a danger to the smooth coordination of the family. Women should be allowed freedom but that should not endanger the status of men in the family. Lack of education to women-folk would be the cause of so many problems and so they should be educated properly. People should realise their strength and responsibility in family life.

This play dramatized clearly the fluctuations and dealings of a particular type of family that influenced the prevailing social situations in those days. Nothing abnormal was there. The play was very long to be enacted at a stretch. The characters in the social plays were given names that would suggest their chief characteristics in real life. Nothing uncommon was given but something useful was well-marked and explicitly stated.

In the form of musical plays there are only a few social plays which either aim to consolidate the society or to lead it on to a prosperity mentally if not materially. The good and the bad in the society were pointed out with an earnest desire to improve human life in the society. The social set

up that existed in those days might have been the cause of some of the evils in human nature. The playwrights opted to introduce various changes in the society. But these were not revolutionary changes.

Religious Plays :

People living in the 18th and 19th centuries were highly religious and so they liked plays with religious themes. A majority of the plays carry with them ideas pertaining to Vaisnavite and Saivite faiths and beliefs.

Puranic and epic plays are purely religious. Most of the prominent stories also have some connection or other with Saivite or Vaisnavite religion. Local deities are also praised in a few of them. Eventhough rich thoughts have not been conveyed through these plays, something related with particular religion could be given expression to in order to inculcate religious feelings in the veins of the people. Some of the dramatists create certain situations where they praise particular Gods. In 'Arakku Mālikai Nāṭakam' the playwright sings the glory of Lord Civa through the mouth of Turiōtanaṉ.[2] In the same way in 'Oṭṭa Nāṭakam' lord Vināyakar is praised devotedly.[3] Krishna Vilācam, Sri Veṅkatēsa Perumāḷ Nāṭakam etc. sing the praises of Lord Krishna. Likewise local Gods like Kāttavarāyaṉ, Keṅkaiyammaṉ, Māriyammaṉ are praised in certain plays. As they enjoy these plays, people can draw much of religious thoughts.

Muslims and Christians also have written musical plays with their own religious ideas intermingled with the chain of actions. It would be interesting and thought-provoking to analyse them individually. They might have served best for religious propaganda purpose also.

Islamic Stories :

There are very few plays having Islamic tradition in Tamil. As a matter of fact Islam had not favoured the arts like dance

2. Arakku Māḷikai Nāṭakam, Pub. B. Rethna Nayakar & Sons, Madras, P. 8.
3. Oṭṭa Nāṭakam, Kōvinta Ācāri, 1897, P. 8.

and drama.[4] Holy Kurān discourages such arts and advises man not to get distracted by them.[5] Ilenu Haja (Rakh) is of opinion that dancing by a man or a woman by twisting the bodies is 'harām' (evil).[6] It is clearly stated in the Islamic encyclopaedia that there is no place for drama in Islam.[7]

We could see the practice of story telling among the Muslims but not acting any play. In Tamilnadu 'Nūrumaculā' (hundred stories) in the form of questions and answers is very famous among the Muslims. They spend their leisure by telling these stories. In the 19th century when musical plays became popular in Tamilnadu a few Muslim poets wrote some of the stories in the form of dramas.

Alipātuṣā Nāṭakam (1887) by Vannakkaḷañciyap pulavar, Taiyār Cultān Nāṭakam (1879) and Appācu Nāṭakam (1873) by Mohamed Ibrahim sahib and Lal Hauhar Nāṭakam (1901) by Mohamed Nazina Marakkayar can be considered important among the Islam plays. They were written in the same form and style for enactment on the stage as the other Musical plays.

These plays emphasize the preachings of the Holy Kurān in a pictorial and powerful manner to help easy understanding by the people. According to Alipātuṣā, every ruler of the state must abide by the statutes and laws of the country and at trying circumstances God would come to the help of the innocent sufferers, without fail. Taiyār Cultān Nāṭakam dramatises one of the maxims in the Holy Kurān. It makes out clearly that god is so powerful as to make a mighty king a poor

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4. Holy Koran, 17:39
Ibnu Hassar (Rakh), Pathul Javath.
Islamic Tamil Encyclopaedia, Part III,
Abdur-rahim, (1978) P. 401.
5. Holy Koran, 17:39
Islamic Tamil Encyclopaedia, Part III, 1978, P-401.
6. Islamic Tamil Encyclopaedia, Part III, 1978, P-402.
7. Ibid, P. 402.

beggar and vice versa. Appācu Nāṭakam is strong in its belief that man is constantly under the eyes of God and if he strays from the chosen path of the Lord, he is bound to suffer the penalty. The strength of love and the miraculous help of God to His followers are the main themes of Lāl Hauhar Nāṭakam.

In all these plays, the authors never fail to bring out the feelings of the dramatis personae in a naturalistic way. Most of the characters reflect their humanitarian characteristics in the sociological context they are put in. As was the practice in those days the dramatists have brought in "supernatural actions" in the scenes of their plays. It could be that they had to enhance the tension in certain dramatic situations by these additions. But in no way are these scenes extraneous to the plots or strange to the beliefs of the people. The demands and expectations of age are provided by the playwrights in an acceptable way.

The thematic organization of these plays is a coalescence of entertainment and edification. Besides, their literary values and religious undertones make them worthy of attention. The playwrights had taken great care in increasing the spiritual prosperity of the society. In old materials the authors had implanted new ideas aiming to improve the general morale of the people. In order to eradicate the evils from the society the dramatists had purposely added certain scenes which appear redundant to the main action. Such introductions suggest that the authors were more concerned with the betterment of the society than with the 'literariness' of the dramatic creations.

Christian Storias :

Christian scholars have tried to dramatise many of the stories in the Holy Bible with a view to educate the common man in religion. There are also a few parables written with the express purpose of spreading religious thoughts in a pleasing way. They were enacted during festive occasions before a huge congregation, most of whom gathered to witness the play rather than to learn anything useful. The

plays were formed in such a way that they would not disappoint the assembly in the expected merriment. But simultaneously religious knowledge was also imparted in an interesting way.

Ātām Ēvāḷ Vilācam (1910) by Rajendraṉ Pillai, Nalla Camārittaṉ uvamai (1910) by P S. Peter Iyer Fēriṉpa Līla Ciṅkāri or Ātām Ēvāliṉ Vilācam (1885) by Jacob Samuel, Ūtārippillai Vilācam (1898) by Maria Dhason, Ñāṉacauntari Ammāḷ Nāṭaka Alaṅkāram (1909) by Antony Muttu and Ñāṉacavuntari Ammaṉ Nāṭakam (1189) by Xavier Guruz Fernando are some of the Christian Musical plays having a number of melodious songs.

Ñāṉattaccaṉ Nāṭakam by Vedanāyakam Sastri (1774-1864) is not written in the form of a drama. Certain Christian philosophical facts are found developed in the form of a narration in it. But the author had called the work a drama, perhaps with the intention of giving a dynamic effect to the title. Generally the miracles of God are considered dramas. Since Vedanāyakam Sastri had developed the noble actions of the Lord in this work he might have called it 'Ñāṉattaccaṉ Nāṭakam'.

The story of Adam and Eve enjoying life in the Garden of Eden and finally getting thrown out of it after eating the fruit of the forbidden tree is seen dramatised in 'Ātām Ēvāḷ Vilācam'. The fight between David and Goliath is cast as a play in Pūtattampi Vilācam (1888). Ūtārippiḷḷai Vilācam stages the scenes of the parable of the prodigal son referred to in the Holy Bible.

The story of Ñāṉacavuntari was very popular as it celebrated the mercy of the Holy Mother. Pathetic situations abound in the story which would appeal to the human feelings in the audience. This story was written in the dramatic form by a few playwrights. All the authors insist in their writings on the immaculate heart of Holy Mary which is pregnant with mercy to those who suffer their lot under the cruel instigations of the wicked people. Ñāṉacavuntari had to put up with her step-

mother's inhuman treatment when her beloved father went out for hunting. Her hands were lopped off. In spite of all this, she was firm in her faith regarding the clemency of the Holy Mother. She appealed to her mercy. Simultaneously she filled the stage with tears. What she did on the stage would strengthen the faith of the audience in God. The play would have wonderful effect upon the onlookers.

There is a show of fanaticism in Antony Muttu's version of the play. But when Cankaratās cāmikaḷ wrote it later, piety and righteousness submerged everything else and raised the standard of the play to a higher degree.

These plays dealing with the Christian faith and beliefs could appeal to the audience following this religion. This native form has greater effect in imparting religious knowledge to the simple minds of the common people. Drama had proved to be a very good medium to inculcate religious thoughts in the minds of the people in an effective way. This would be the reason for the advent of such religious plays.

Philosophic Plays :

There are a few plays in which thoughts pertaining to a particular philosophy are implanted in an impressive way with dramatic setting. Ārātāra Vilācam written by Kaūṉi-puttūr Vēlāyuta Mutaliyār (1883) develops in stages the six Ātārams wherein a soul has to evolve to attain its salvation. Rich thoughts are embodied in the characters of the play. Such materials permeate the plot of the work which has been rendered into a dramatic form to be enacted for an audience. The conventions to be followed in a musical play have been kept. The play is so written that no strangeness of the subject matter can be felt by the audience and they would accept the story as if they were happenings in their day-to-day lives. Māṉatarājaṉ and his wives Piravirtti and Nivirtti appear as king and his queens as in other plays. But a deep probe would reveal the inner thoughts permeating the work. The names of the characters like Ciṉmaya Kuṟatti, Vivēka yōki,

Yōkīsvarar themselves are significant as regards their philosophic undertones.

In fact in a mundane atmosphere the playwright has tried to inspire thoughts in the minds of the people. As in life, things are progressing on the stage. But at the same time with utmost intelligence philosophic thoughts are invested with.

The playwright tries to educate the audience in the deep ideas which pervade all the six Ātārams namely Mūlātāram, Cuvātittāṉam Manipūrakam, Anākatam, Vicutti and Ākkiṉai. The discourses made by the characters would clarify certain unintelligible philosophic ideas in an easier way. What is generally obscure and incomprehensible has been softened and polished to make it easy and attractive before the eyes of the ordinary people.

In other words the spiritual thoughts are rendered into practical precepts for the common run of humanity. What is going on on the stage is nothing strange, but what is given is healthy and spiritually valuable. The play serves as an effective means to propagate the deep philosophical values governing the inner spirit of man.

In this play there is nothing incomprehensible. The dramatist has used his play as a suitable device to infuse rich thoughts into the minds of common people. He metaphorically converts his material into an attractive stage creation. In short, there is nothing uncommon in the play but everything is highly philosophic and deeply meaningful.

Plot Construction

The musical plays follow a general pattern of plot construction which is traditional and so mostly stereotyped. There are no specific divisions of acts and scenes. Ordinarily the change of scenes is denoted by open means like 'potu viruttam' and 'potu vacaṉam'. There are the open announcements made by the authors themselves. Sometimes a common character called Kaṭṭiyaṅkāraṉ makes such announcements. In certain cases without any instruction the performers have to change the scenes if the situations warrant.

There are a few long plays like Meyyariccantiraṉ and Maṅkaḷavalli which are prepared for performances to be conducted for a few days continuously. They are seen divided into big sections called 'Kāṇṭams'. Meyyariccantiraṉ has six Kāṇṭams and Maṅkaḷavalli Nāṭakam five. They are further subdivided and taken up for enactment on the stage. The old epic form of presentation with particular descriptions have been followed in such long plays. In fact the audience might become tedious. Since the people have become used to such descriptions in a particular form, they would not feel anything strange or abnormal in them.

It is very difficult to find out the system by which the plot is developed. Most of the musical plays are from the Puranas or Epics. Any impressive portion could serve the dramatist to construct his play. Since his audience had already known the stories, the playwright often began his plays abruptly or ended them unconvincingly. The audience also would not feel any ambiguity in the plots because of their prior knowledge of the stories of the plays put on stage.

In some plays there may be more than one conflict. So a few situations rising to climax are seen portrayed in the same play as found in the original story. In Tāṭakai Cammāra Nāṭakam' three such situations are given prominence. They are the killing of the savage woman Tāṭakai by Rāmaṉ, the marriage of Rāmaṉ with Cītai and the defeat of Paracurāmaṉ by Rāmaṉ. So the play seems to be a blend of three different incidents standing independent of each other connected only by the characters. Moreover the links between these seem to be loose. Therefore the play appears as one with three climaxes. Each one of them is [preceded by an introduction of its own and followed by a slight fall in action.

The play Ārātara Vilācam seems to have a series of incidents with their own climaxes. Another play called Oṭṭa Nāṭakam contains two conflicts. It appears to be a double plotted play, knitted into a single web.

Caṉivāra Virata Nāṭakam, Mativallapaṉ Kaliyāṇa Nāṭakam, Cantirakalai Kerva paṅka Nāṭakam, Kiruṣṇaṉ Tūtu Nāṭakam and a few others are with one conflict each and so reach their climax in only one place each in their respective plots

with good effect. But they are different in their construction when introducing the conflicting situations and also in finding solutions for them. Some prolong the struggle and quicken the end. Notable differences are found in the construction of plots but they are not systematic to form definite theories. The plot construction of the Icai Nāṭakaṅkal can be diagrammatically represented as follows:

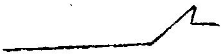
1. Tāṭakai Cammāra Nāṭakam

2. Keṅkaiyammaṉ Nāṭakam

3. Ārātāra Vilācam

4. Oṭṭa Nāṭakam

5. Caṉivāra Virata Nāṭakam

6.  Mativallapaṉ Kaliyāṇa Nāṭakam

7. Cantirakalai Kerva paṅka Nāṭakam

8. Kiruṣṇaṉ Tūtu Nāṭakam.

The dramatists did not give importance to any system in constructing their plots because they borrowed most of their materials from the existing stories which were long and well-known. Further their main concern was to please the audience and not to produce plays having systematic constructions of their own.

The change of scenes from one to another has been effected through certain songs sung by the musicians inside the screen. At Maturai when Alli made a ladder to teach Turiyōtaṉaṉ a lesson at Hastiṉāpuram, his wife asks him through a song to make the change of scenes, from Maturai to Hastiṉāpuram.[8]

8. Ēṇiyētta Nāṭakam, Vīrapattiraṉ Vāttiyār, (No year) P. 37

The passing of years was mentioned in between scenes through songs.[9] 'Twelve years have passed since Kōvalaṉ went after the harlot. Kaṇṇaki sings this song through which the dramatist makes known to his audience that twelve years have passed. When the audience hear the songs with high sounding words they would imagine the amount of disasters. The war between Rāmaṉ and Rāvaṇaṉ, Turiōtaṉaṉ and Pīmaṉ, Karṇaṉ and Arjuṉaṉ etc., have been described in this way. In such cases powerful words serve the purpose of terrible actions.

The authors have used so many techniques to develop their plots. Dream, omen, letters, asides, soliloquies, speech from heaven (Asarīri) cross-lighting, flash-back, supernatural events, fate and its power, traditional beliefs, story-telling, parallel incidents etc., are some of the techniques adopted by the dramatists to develop their plots in an appealing and impressive way.

All the plays ended happily in accordance with the practice in thosedays. The Tamils in those days wished that every thing should end in happiness. In order to satisfy the people the play-wrights had not hesitated to end their plays illogically or unrealistically. Many of the plays had incredible endings which were in no way related to actual facts. Karṇaṉ and Vāli were killed in battle and were bestowed with heavenly life to end the plays as comedies. The ends appeared super-natural and were far removed from the realities of life. Even then the playwrights gave such endings since the people received them willingly. Tragic ends had been abhorred by the audience.

Since most of the musical plays are merely extracts of elaborate epic narratives, the ends of some of them are not at all dramatic. They end with further expectation of some thing more which of course is well known to the audience.

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9. Kōvalaṉ Kaṇṇaki Nāṭakam Vīrapattiraṉ, Madras (No year) P. 60

Virāṭa Paruva Nāṭakam, Pārata pōril caṇṭai Nāṭakam etc. have not consummated properly.

The plays like Ṭampāccari Vilācam, Tāciltār Nāṭakam and Maṅkaḷavalli Nāṭakam end more satisfactorily by giving proper punishments to the wrong-doers.

The people opted for comedies and so the authors were bent upon writing them. They were very often forced to bring about happy endings to satisfy their audience and so they appeared unnatural and in a way unsatisfactory. In spite of these unnatural and artificial endings the plays were appreciated by the people of those days.

Characters :

The real success of any dramatic presentation rests on its action and characterisation. Musical dramas are more particular about the development of stories through songs rather than anything else. It was only natural that the audience paid more attention to the stories. They were before the stage to hear an array of songs with fine music. They would not worry about the techniques adopted in creating dramatic characters. Whether they were real or not the people would not care. The characters should satisfy the needs of the story.

The musical plays have in their composition a set of conventional characters like Kaṭṭiyaṅkāraṉ, Cēvakaṉ (sentinel) clown etc. They have to run at the beck and call of the main characters, besides helping the comic effect of the plays. They may change their actions and dialogues to suit the context of the performances. It is their responsibility to keep the audience merry all the time by some trick or other. They are very often used as independent characters and are allowed to move on the stage from the beginning to the end of the show. At times their action might seem irrelevant to the main action. All the same the audience would not mind since the clowns are bound to act freely and independently to amuse them by using their own discretion. Apart from certain minor individual differences between them, they appear

one and the same in characteristics and actions in all the musical plays.

Because most of the musical plays deal with puranic materials, there are various types like super-human, human and sub-human in their galaxy of characters. Whatever they are, they are all bestowed with human feelings and actions-

Divine characters are endowed with super-power and treated as superiors to human characters. The dramatists have tried to present them as delineated in the mythology. But at certain times they are lowered to the level of human beings and are allowed to behave with questionable qualities. Even though such kinds of behaviour would mar the dignity of their divine status, the playwrights would not bother in the least. They have tried to eradicate certain faults of the people at their expense through such scenes. In Matukayiṭācura cammāra Nāṭakam, Lord Civaṉ is seen pleading with his son Lord Vināyakar in many ways like a human father to accept his proposal of marriage and advising him to marry soon. Such a scene would give room for questioning the rank and dignity of the mighty Lord who is glorified as the most superior God in the mythology. In the meantime this scene would serve as an eye-opener to certain impudent youths speaking to their fathers not realising the great affection they have for their sons. In their earnest desire to get their sons a happy life with a prosperous future they implore in that manner. To make this point clear to the youngsters the playwright has overstepped facts of mythology and brought down the superior Lord to the position of a human father.[10] Every art is to please the people and to better their life. This piece of play also serves as a medium to improve the younger generation of the society.

The supreme God Civaṉ is made to quote the words of the poetess Avvai. He says that no maxim is better than

10. Matukayiṭācura Cammāra Nāṭakam, Muṉicāmipiḷḷai Madras P. 28 & 32.

father's words. He speaks thus to get his son accept his wishes.[11] Social improvements are also suggested through divine-characters. Perhaps the dramatists thought that such means were very effective to the audience who were highly religious. Moreover certain useful clues to human beings are also given through the mouths of the celestial beings. Lord Civaṉ gives an account of the life of many creatures on the stage as if related by Cittirakuptaṉ, who calculates the duration of life.[12] Even in the historical play Tēciṅkurājan the Lord makes his appearance to bless the soul of the dead hero. In accordance with the wishes of the audience, the dramatists have tried to release the souls of the dead from their burdens. It is seen that Karṇaṉ was blessed with heavenly bliss after his death as a token respect for his munificence in life. Gods make their appearances before pious people when they appeal sincerely and humbly. Such scenes may induce the audience to be pious and righteous. If they are good and earnest God will come to their help immediately. Most of the puranic plays impart religious knowledge to the people. Certainly they will strengthen their faith in religion

In no play, there is a scene in which the human beings are seen wantonly clashing with the wishes of the Gods. Such scenes are not uncommon in the ancient Greek plays. Some of the Greek characters go to the extent of fighting with the Gods and trying to draw them to their wishes. In Aruccuṉaṉ Tapacu Nāṭakam there is a scene where Aruccuṉaṉ, a human hero is seen fighting with Lord Civaṉ. To make the situation more clear, it is a fight done by mistake. Civaṉ is in the guise of a hunter and Aruccuṉaṉ is not aware that he is fighting with the Lord. As soon as the fact is known, the human hero throws down his weapons and falls prostrate at the feet of the Lord.

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11. Ibid, P. 32.
12. Amarāvati Mōṭca Nāṭakam, Teyvaṉāyaka paṭaiyācci, Madras (1929) P. 14

This is a sure indication of the fact that the celestials were held in high esteem and considered mighty. Man is bound to obey since God is superior and all powerful. Man has to appeal in submissiveness but not to demand. The Lord is the almighty and He is the creator of the forces of the world. Resolute faith in Him would bestow abundant bliss on mankind.

In the Islamic play Alipātuṣā Nāṭakam Icāyi Napi makes his appearance. He is not considered as God but a true messenger of the supreme Lord. Of course he is merciful and greater than any other human being. The Islamic plays speak much of God and His mercy but God does not appear as a character in any of the plays.

The Christian plays depict the greatness of God. In 'Ñāṉa Cauntariyammal Nāṭakam' Holy Mary makes her celestial appearance to bless Ñāṉa Cauntari who is in danger. She is pictured as benign, compassionate and immaculate. In the play Ātām Ēvāḷ Vilācam the playwright speaks about the mercy of God and the holiness and greatness of Lord Jesus Christ. Religious materials are there but they are treated as the satellites of Holy Books. The plays serve as a good means to strengthen the religious beliefs of the people.

Demi-Gods :

Tēvar or Demi-Gods are celestials who are lower than the divine characters but higher than human beings. According to puranic faith they are thirty three crores in number. Like human beings there are both males and females among the demi-Gods with various relationships. They differ in their rank and positions. Their powers are limited and they are subservient to Gods. They can over-rule human beings since they are endowed with more privileges and powers, The plays have portrayed them with all their powers and potentialities as delineated in the puranas.

Tēvar-characters are brought on the stage with certain human identities. They appear and behave as such but with a few extraordinary powers. Both good and bad characteristics are found in them. They bless as well as curse human beings as

Gods do. Sometimes they are good-natured but at times they are amorous and incestuous. Often they are empowered with evil forces; often they are seen at their heels to safeguard their lives when attacked by the Acurās who are their antagonists At odd situations they are at the feet of the Gods but appear before the human beings with their feet lifted from the ground. They are happy-go-lucky and pleasure-seeking.

With stipulated powers of their own they serve the Gods. Yamaṉ has to snatch the lives of the people as ordained by Fate. But at certain times the Gods are seen interfering in their affairs. A marked case of such interference is found in the play of Mārkkaṇṭēyaṉ. According to Fate, Mārkkaṇṭēyaṉ was to lose his life at the age of sixteen. Knowing this fact, he pleaded with God for his survival. But when the alloted span of his life was over, Yamaṉ came with his 'death-knot' (Pācak-kayiṟu) to deprive him of his life. At that time Mārkkaṇṭēyaṉ is seen at the feet of God in deep prayers. As a duty-conscious Tēvar, Yamaṉ throws his knot to take away the life of the boy. His action infuriates the God who immediately curses him. Unable to bear the curse he appeals for the sympathy of Lord Civaṉ. The story goes on in this way. Such situations are created in the puranic stories to establish the super-power of God over the Tēvars. More than that, the story-teller wants to infuse the feeling that even fate can be overcome by a pious person who does penance with concentrated meditation. Unshakable faith in the limitless powers of God is a must in doing such penance.

In the same way the evil intention of Caṉi pakavāṉ to enslave Kirupāñca Makārājan, a devotee of the God fails in the end. The motive of the play is to stress the power of God and to insist on the importance of faith in Him[13].

Those who are under the services of Gods are also respected as on level with Tēvars. Nanti and Karuṭaṉ who respectively serve Civaṉ and Viṣṇu possess certain powers. So they are

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13. Caṉivāra palaṉ Nāṭakam, Ed. P. Iratna Nayakar and Sons, Madras

treated with much respect. They appear as characters in certain plays. Sometimes these characters themselves challenge each other in establishing their superiority of power and status given by their masters. Such a conflict arises between Karuṭaṉ and Āticēṭaṉ in Sri Veṅkatēca Perumāḷ Nāṭakam.[14]

The celestial nymphs like Ūrvaci, Mēṉakai and Tilōttamai are also included among this category of dramatic characters. They are noted for their beauty and dance performances. Very often they are used to test the renunciatory powers of the sages who do intensive penance. Very often Intiraṉ fears his position being challenged by these sages. If they are successful in their attempt of attaining much powers through concentration and meditation they may become his equals. So he wants to disturb and spoil their penance by using these celestial nymphs. It is their custom to tempt the sages by their beauty. Seldom do they succeed in their attempt and at certain times these nymphs themselves are fascinated at the looks of the sages and caught up into troubles. In such situations the powerful character who engages them to do evil, will get enraged and pronounce curses upon them. At one instance Ūrvaci who is sent to tempt Aruccuṉaṉ, forgets her purpose and develops passionate love for him. As a consequence she encounters many difficulties.[15] Such scenes are included in the plays to instruct man to be strong in his will-power and not to fall a prey to temptations.

Nāratar is a very important character found in Hindu mythology. It is very difficult to find out his first entrance in the bundle of mythical collections. He is wonderfully created with remarkable qualities to be notified clearly. He possesses certain individual traits of his own which attract the audience very much. Where he is presented he is seen mastering the whole situation and becoming the cause and the effect of the complete action.

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14. Sri Veṅkatēca Perumāḷ Nāṭakam Ed. P. Iratna Nayakar and Sons, Madras (Year not given)
15. Arccuṉaṉ Tapucu Nāṭakam, Ed. P. Iratna Nayakar and Sons, Madras (Year not given).

Nāratar aims at leading everything to good and does every thing crooked. He manipulates things in such a way that everything would appear playful at the start and becomes topsy turvy in due course. Nothing is clear to anyone as things are developing. There would be confusion and disturbance in the turn of events.

Certain happenings may appear meaningless and unintelligible to the participants of the action. The situation develops into an impasse and every character would search for a key to open the deadlock. Nārathar is always busy in kindling the spirits of the various characters and encouraging them to find means to solve the problems. Really it is he who has created such tense situations by pinching both sides of the ensuing problems. When all the other characters entangle themselves in conflict Nāratar clearly stands on safe grounds and tries to steer the ship which is caught up in the mid sea.

When all others are confusing and troubling themselves Nāratar acts calmly and dispassionately. Both good and bad suffer their lot while Nāratar watches the whole show with great alacrity and perfect alertness. He knows fully well that if he goes wrong in any point of his calculation the whole show would be spoiled, so he is very cautious in playing his game. What he throws must strike at the correct point. Then only he can accomplish his final goal. Some times as a passive spectator he watches the whole show. Sometimes as an active participant Nāratar sets right the whole matter. Often he is playful but at times he is very serious. But always he is sincere.

Nāratar is amiable to all. None can understand him easily. With pleasing manners he approaches all and with clear understanding he approaches problems. He is highly capable of carrying out his onslaught against evil. Nothing is considered impossible by him and everything will be acheived with grand success. He finds free access to all from the rank of the all powerful Gods to the devilish Acurās. He is a free wonderer of all the three worlds and mixes

freely with everybody. He is very strict in his morals and does no evil. None will suspect him and nobody can hate him.

Since he is noted for his machinations everyone would receive him with a suspicion of some trouble which would be unavoidable. To achieve something noble, he creates some thing troublesome. With noble intentions Nāratar travels, but he appears with pretensions. With lofty intentions he plays filthy games. In all circumstances everything will end in triumph for the good. Even Gods cannot escape from his clutches. Only in the end they will realise his good intentions.

Nāratar is very clever in his actions and intelligent in his words. He does everything with a good purpose. He is highly diplomatic. He utilises his mental powers to get over the physical powers of others. No power can arrest his actions. But all powers have to accept his designs intended for something good and noble. He submits to none but makes others submit to his wishes. He desires nothing for himself but does many things for the benefit of others.

Nāratar is an attractive character with a Tampurā and Cāpḷā in hand. He appears with garland always. As a sage, he enters the stage with a sweet song in praise of God. He is ever confident of his mission and appears always with a smile on his face. He is not deceitful but sometimes appears so. He is not hypocritic but at certain times, some may feel him to be so. He is highly capable of achieving good things by using his intelligence and utilizing the powers of others.

Some characters view him as a trouble-maker. Of course, where there is Nāratar there must be some trouble. But the ultimate result of the trouble would always be good and just. His appearance anywhere will bring trouble; his actions lead to confusion; but his aims declare goodness. He makes others act and get things done. He cannot solve problems without creating some trouble to others. But the

end would always be happy. He seems to find pleasure in giving trouble to others.

Nāratar is said to be the son of Lord Piramaṉ. So he is not one among the Tēvās. He is considered as a sage. But he acts differently from them. He could not be counted as one among the sages. Undoubtedly he is not a human being. He is reputed as Tirilōka Cañcāri (Wanderer of the three worlds).

Most of the plays have him as one of their important characters. He helps the playwrights to build up their plots easily and interestingly. His marked characteristic features evoke the admiration of the audience. Nāratar stands singular and attractive. With slight changes in action he appears in many plays. This imaginary character may be considered a special credit to Indian mythological thought.

Human Characters

Humans are all considered to belong to this group of characters eventhough they are portrayed differently by the playwrights to suit the special nature as different from the general behaviour that warrants their portrayal. With regard to positions in life, human characters are divided into superior, inferior and ordinary persons.

Divinised Characters

Some characters are raised to the status of Gods. They are worshipped and are included in the pantheon of Gods. Characters like Rāmaṉ and Kiruṣṇaṉ are to be included in this category. They are kings born to do good for the people. What they have done heroically and beneficiantly are remembered for generations. Their stories are wrapped up in myths and their achievements are exaggerated with grand encomiums. As a consequence reality sinks beneath the surface. They are praised as someone born with divine powers and considered incarnations of God. Impressive incidents in life are imagined to be added in their stories. Many of them are supernatural and mythical. As days pass on people consider those persons very great without proper

judgement of the facts. They refuse to consider them as human beings. Soon people believe them to be Gods.

The playwrights also picture them as Gods. Exaggerated events are depicted into such plays. People like them, having identified themselves with the characters. They spare no time to think deep about the realities of events acted on the stage. On the contrary they want the play they are witnessing to conform to their ideas about the characters. The playwrights are faithful to the original stories and bring out these characters with exaggerated qualifications. What is divine in them is nothing but added glory which is a token of respect for their illustrious actions in life.

Sages

Sages play important roles in these plays as very powerful characters. They are persons gathering spiritual strength through self-imposed suffering. Most of them sacrifice worldly pleasures and do rigorous penance to get the blessings of God. They earn spiritual powers and so are respected much by the kings. Society consider them as people great to be honoured and respected. Kings appoint them as their advisers and are afraid to go against their wishes. Many of the sages use their powers to acquire superiority over the kings. They are noted for their fury and rage. Often they are seen cursing others in their anger. Some are good using their powers for noble purposes. Some others misuse their superior powers and terrorise people and kings. Merciful sages help those who are in danger.

They learn much and know a lot. Some are over-confident in their powers and run into dangers. A few sages unnecessarily poke their noses into matters which are not directly connected with them. As a result they encounter difficulties not only for themselves but also to others. Sometimes they appear as mischief-makers. They create troubles which endanger the peaceful progress of the country. There are situations in which two sages challenge each other to test their powers.

Two kinds of sages called Muṉivar and Riṣi are seen playing their parts in the dramas. Playwrights are not definite as to

their distinct qualities. They mix them in confusion without knowing properly their individual qualities. Muṉivar is one who will not marry. He needs nothing for himself except food to eat for his worldly existence. His mind is fixed on God and if approached by anyone he would extend his helping hand to him. He completely detaches himself from this world. Akattiya Muṉivar is one among them. He lives only in his mountainous abode.

On the contray, Riṣies marry but live in Āṣrams. Some of them lead a very simple life and they need something for their livelihood. Often they are seen approaching the kings in expectation of offerings like cows, food etc., They are attached to the world. Kautama Riṣi is a good example. He is married and lives in a hut.

Not knowing the difference between Muṉivar and Riṣi the playwrights use them as if they were one. While Muṉivar is related to the South, Riṣi belongs to the North. Due to cultural contacts both are mixed up clouding their individual differences. Anyway they differ in many respects, eventhough there are certain similarities.

The sages possess various qualities. Sage Tavamiyar is brave[16] whereas Viyācer is noted for his vast erudition.[17] Karka Riṣi is lovable and sympathetic towards others[18] while Parattuvāca Muṉivar is pedantic and serious.[19] Vacṣṭiar is famous for Yōkā practices and conducts Yākams for his

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16. Turōpatai Malaiyiṭu Nāṭakam, Ed. P. Iratna Nayakar and Sons, Madras (Year 1972) p. 9
17. Turōpatai Kuṟavañci Nāṭakam, Taṇ'kācala Mutaliyār Madras (1975) P. 11
18. Añcumati Kaliyāṇa Nāṭakam, S. Aruṇācala Āḷvār, Madras P. 17.
19. Kiruṣṇa Vilācam, Muṉiyaṉ, Madras (1975) P. 14 & 15

patron king.[20] A number of sages are introduced in these plays and they play their roles variously. Some are selfish and a few are self-less. But all are powerful and great. All are respected and feared by others.

Magicians

Magicians are fear-inspiring persons who are considered so powerful as to undo things. People are seen terrified by their presence. People believe in their powers and so respect them with fear. No one dares to go against their wishes in fear of life and properties. Rulers request their services to overthrow their enemies. There is no cordial relationship between the people and the magicians.

Kāttamuttu Nāṭakam is full of magic scenes. The hero himself is talented in this art. By using his magical powers he tries to establish his powers to change his shape and fights with his enemies. He does a lot of tricks to deceive his opponents. When two magicians fight with each other by displaying their excellent skill, it is a good sight for the audience. The power of magicians depends more on the fear of others than on their proficiency in magic.

Kings and Queens

The roles of the king and queen are considered the most important in the musical plays They are to be respected as the hero and heroine of the performance. The roles are specially respected by the people and are called 'Ayan Rājapārṭ' and 'Ayan Stiri Pārṭ'. Those who act these roles are held in great repute in the dramatic troupes. In most of the musical plays such roles would be given predominant share in action. These two are the main characters and every action in the play revolves round their interests.

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20. Citā Kaliyāṇa Nāṭakam, Vēlu Mutaliyār, Madras 1889.
Ref : A. Ciṅkāravēlu Mutaliyār, Apitāṉa cintāmaṇi. Madras, 1934.

Very often these plays start with their coming to the court with all festivities and customary ceremonials. Their arrival to the court is heralded with honorific encomiums by the usher popularly called Kaṭṭiyaṅkāraṉ. They appear ostentatiously before the court comprising their courtiers and attendants. A gala atmosphere would prevail on the stage. Their appearance in kingly attire and their paramount position in the state of affairs clearly indicate their superiority over all ohter characters.

The king is the supreme head of the state. His word is the law of the country. Everyone has to obey his commands without any protest. He dictates all others. He plays as the centre of the whole action. Most of the kings enquire about the prosperity as soon as they appaer in the court. The minister has to advise him on all important matters pertaining to the state affairs. If anybody opposes him, he will be silenced by all. Those who rise against him would be considered villains. The hero must be brave. In most of the musical plays the hero is seen achieving the final success. Difficulties and dangers would come on his way but by the assistance and support of others he triumphs over them. The king controls the whole action till the end

Among the female characters the queen is held in the highest rank. She is lower than the king but higher than all others. She has lady attendants of her own who would look after her needs. She appears grandly on the stage and draws the attention of all by her actions.

The ministers and all others under him are part or the government machinery but the king stands with his head raised with power position and responsibilities.

Both good and bad are found among the main characters. Tarumaṉ, Rāmaṉ, Alipātuṣā, Taiyār cultāṉ are good kings whereas Rāvaṇaṉ, Turiyōtaṉaṉ are bad and arrogant. Among the queens Cītai, Tiraupati etc. are good. As far as possible the dramatists have given the heroes and heroinies good

qualities and call upon the others to work and fight for the king.

Kattiyankaran :

In musical plays Kaṭṭiyaṅkāraṉ comes as a conventional character performing the duty of attending the errands of the king. As his name suggests, he must have been introduced with the special purpose of ushering the arrival of the king. He is the man who announces his coming by proclaiming the king's titles and honours. At times he serves as a messanger. He introduces the play in the beginning. Then he speaks something about the characters to the audience, in some of the plays. He appears with a peculiar dress and expresses his high temper. He speaks as if he is very powerful to punish anyone who happen to go against his directions. At the beginning he is found at the gate, keeping strict watch with a stick in hand. In certain plays the change of scenes is also announced by him. He has no direct connection with the main action of the play.

Kaṭṭiyaṅkāraṉ's earlier actions and speeches serve the purpose of motivation. His presence is conventional. He is not a serious character and so in due course he is used for comic purposes also. Kaṭṭiyaṅkāraṉ is viewed as a comical character with funny speeches[21]. Moreover it is said that he is a baffoon in a musical play He is called a 'Kōmāli'[22]. Really Kōmāḷi is another character whose only duty in a drama is to induce the audience to laugh by his jokes and funny speeches. Kaṭṭiyaṅkāraṉ is something more than a Kōmāḷ since his main purpose is different from that of this comical character.

In Taiyār cultāṉ Nāṭakam, Kaṭṭiyaṅkāraṉ is seen on an elephant beating a drum to announce the royal band's arrival to the court[23]. In some of the plays he is made to speak certain

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21. Cayintava Nāṭakam, Cālai Kiruṣṇa Piḷḷai, Madras, (1973) P. 9
22. Lexicon, University of Madras.
23. Taiyār cultāṉ Nāṭakam, Ibrahim Sahib, (1879) P. 8

maxims to instruct the people as to the path of righteousness.[24] Kaṭṭiyaṅkāraṉ is very much liked by the people. They receive him on the stage with applause. At present this character has been given up by the playwrights. But his part in the earlier plays is noteworthy.

Ordinary Characters (Humans)

People in various rank and position are created as characters. There are servants, military officers, messengers, attendants and government officers. They are given their roles as to the requirements of the plays. Sometimes their actions are found exaggerated. Realism is wanting in these characters.

The male characters are created as superior to the female. It is the order of the day. Society is such that the women characters are treated as being lower than men. They are often made to plead with the males on many serious matters. They are characterised as dependents of men. Women pay high regard for their sacred thread tied round their necks by their husbands. Matrimony is considered a consecrated ceremony. Love affairs are there. The carnal pleasures of both males and females are depicted in dark colours. Men marrying more than once and running after another man's wife are seriously viewed and condemned. There is not even a single reference to a woman marrying twice. There is no mention of a widow remarrying. Prostitutes are there but no household woman is seen behind another man. How cruel and debaucherous her husband may be, she lives with him only by remaining humble and submissive. More often women are seen as a fountain of patience and compassion cringing for the mercy of men who are hot-tempered, brave and deceptive. The piteous position of the ladies in the society is well-brought out. They are deprived of free movements in life and pressed hard with social constraints. A servile temperament has been imposed on ladies because of age-old traditional practices. None of them rises against the injustice perpetrated on them. Without any realisation women suffer their lot by paying respect

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24. Alipātuṣā Nāṭakam and Ṭampācāri Vilācam use Kaṭṭiyaṅkāraṉ for the purpose of moral instruction.

to traditional customs. With heartlessness most of the men live their own way caring in the least about the burdens of ladies. Playwrights have tried to pinpoint the miseries of women-folk but they are not effective eye-openers.

Creating certain characters with advanced views Kāci Visvanāta Mutaliyār has tried to change the social order which is partial to ladies. Tampāccāri Vilācam is a good piece of social drama in which a spend-thrift is strongly condemned for his visits to the brothel by neglecting his beautiful wife who is an embodiment of chastity. The playwright hits very hard at his inhuman behaviour and throws him to live a dilapidated life among the beggars. He speaks much of the rights of household ladies.

The same playwright in his Tāciltār Nāṭakam uses his pen to unlock the secrets of a government office which is administered by an officer who is born to squeeze money from the public through unlawful means. Bribery is his objective of life. He is cruel mercilessly approaching public problems. He is the very personification of corruption and injustice. This playwright intentionally shapes his characters to mend the society from its evils and to instruct the wrong-doers about virtue and the real values of life.

Most of the characters in the musical plays have strong faith in God and they are strict followers of religious principles. They believe in fate. Various Gods are worshipped. In spite of their belief in God and religion the characters abstain from righteousness and do a lot of wrong things.

Comic Characters

Comic elements are the necessary ingredients in a play to make it interesting and attractive. They make the audience laugh heartily and enjoy the play. If in the main plot such elements are fewer the playwrights would enrol comic characters from outside the main action. When musical plays are staged special characters are created for the purpose. Vikaṭaṉ, Kōmāli and Toppaikkūttāṭi are the important comic characters. Some playwrights have borrowed Vitūṭakaṉ who performs the same action in Sanskrit dramas.

They create the element of laughter through various means. Sometimes they even go to the extent of making fun of the audience by passing scurrilous remarks about their social behaviour. They hint at their immoral nature and make them think in shame of themselves Sometimes they speak and act ugly features of life. Such actions are disliked by the elites and so they depreciate the general tone of the plays.

The comic characters are talented in playing with words and their meaning. Punning is one of the comical aspects. The characters appear fantastically and speak whimsically. Their dress pattern is also funny. The aim of their presence is to make the people laugh and keep themselves merry. Sometimes they become very cheap in their wits and earn the displeasure of the audience. But mostly they are liked by the people since they provide ample means to forget the worries and cares of life

Arakkar

The word Arakkar itself produces an impression of fright and ferocity in our minds because of its association stressed in such a way by the popular epics. They are portrayed as demons with devilish qualities. Their picture is so fearful that we hardly consider them human beings. They are very notorious for their atrocities. Brutality and inhumanness are with them always. Such qualities tend to picture them as demons with enormous shape and size.

Always Arakkar play the role of revolt against goodness. The Arakkar Kōṉ (King of Arakkar), Rāvaṇaṉ opposes Rāmaṉ who is the protector of righteousness. The supporters of Rāvaṇaṉ are not well-shaped. They are terror-inspiring and brutal. Torturing others is a pleasure for them. They are considered the destructive forces of goodness. They do nothing that is good and just.

The playwrights present an awe-inspiring atmosphere when they introduce an Arakkaṉ into the scenes. They play various sorts of tricks and adopt cunning means to achieve their evil

ends. They treat the good people as their slaves and unleash all sorts of injustice on them. They are dangerous, diabolical and cannibalistic Often they indulge in clandestine activities to defeat their enemies. As far as their qualities are concerned they cannot, in any way, be considered human beings. But they are born as human beings. Keeping in mind their devilish behaviour, the playwrights and poets have caricatured them as abnormal beings quite different from ordinary human beings. It may be conjectured that the cruelties of Arakkaṉ so work out in the imagination of the poets as to give such fearful pictures about them If we take into account the picture of Vīṭaṇaṉ the younger brother of Rāvaṇaṉ it is mostly human and ordinary. Even though he is the brother of an Arakkaṉ, he possesses good qualities. Moreover he joins hands with Rāmaṉ against his own brother. So he is praised and respected like a human being. The concept of Arakkaṉ is something imaginary imposed upon those who are embodiments of brutality and ghostly actions.

Vanarar (Monkey-Shaped)

In Rāmāyaṇam Vāṉarar play an important part in helping the main character Rāmaṉ They are represented as monkeys performing the duties of men. Vāli is brave in fighting. Cukrīvaṉ is the king of the Vāṉara empire at Kiṣkintai mountain. Aṉumaṉ is a diplomat. He is very clever in his words and actions. His services to Rāmaṉ are commendable. Vāṉarar think and act as human beings. They appear to be excellent creations. These characters are imagined to give a change in presenting certain facts attractively and extra-ordinarily. They are mostly human and partly animal-like in their behaviour.

Animals and other beings

Supernatural elements are found excessively mixed in most of the musical plays since they deal with puranic materials. In a few plays, living beings like wasps (Kaṭantukaḷ) snakes, swan, parrots etc., come to play their roles. In 'Pavaḷakkoṭi' Nāṭakam wasps appear with human feelings. They prevent Arccuṉaṉ the hero of the play from meeting

the heroine in obedience to the commands of their mistress.[25] A snake speaks like a human being in 'Ātām Ēvāḷ Vilācam.[26] It conspires against God and tempts man into his destruction. Here Satan appears in the form of a snake and expresses his evil intention.

As supernatural devices a snake, a swan and a parrot respectively are the characters in Alli, Pavaḷakkoṭi and Āriyamālai and change shapes in the night. This has to be considered as some sort of magical metamorphosis. But such a change is dramatically important and so has to be given due prominence.

General vi w about characterization

The authors of musical plays pay more attention to story-telling than characterization. Perfection in characterization is highly wanting in these plays. Even important characters in the epics are left without proper treatment. Perhaps the playwrights think of them as unimportant to the particular portion of the epic they are dramatising Some of the characters are left midway as orphans. Arātāra Vilācam is a best example of such flaws. The actions of many of the characters are left incomplete. They seem to be hanging without proper hold in the dramatic web.

There is no individuality in the characters. The approach of the playwrights is not new They seem to be conventionalised and so they lack creativity. The characters presented on the stage are already known to the audience. Some of them are deified and worshipped. People may not like them to be changed through the imagination of the playwrights The

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25. Pavaḷakkoṭi Nāṭakam, Natēca Kirāmaṇiyār, Madras, P. 33
26. Ātām Ēvāḷ Vilācam, Irājēntiran Piḷḷai, Madras (1910) P. 38.

belief and mentality of the people are such that they desire to meet the characters on the stage as they understand them in puranic stories. These characters are well-known, mostly stereotyped, having minor individual differences.

Regarding characterization the musical plays cannot claim to be a success. Most of them are artistic failures but interesting to the masses. The characters act artificially and speak through songs. With some notion of entertainment the musical plays are enacted on the stage and with a vision of purāṇam they are witnessed by the audience. Characters are merely used to develop the puranic stories in an interesting way.

MODERNIZATION OF TAMIL PLAYS

The transition from the street plays of old to the modern form of plays had actually taken place in the Tamil stage with the advent of Piratāpaccantira Vilācam by Rāma cāmi Rāju in the year 1877. The playwright has followed the model of Western plays in knitting his dramatic web. The play is perfectly built up on the dialogues of characters, mostly in prose, with a few instructions of the author given in brackets. Moreover the play is divided into five acts which are further subdivided into scenes. In 1876 Kōpālaccār has translated Shakespeare's 'Merchant of Venice' into Tamil which is also divided into acts and scenes. This form of dramatic writing was quite new to the Tamils until that time.

The impact of English education is obvious in that work. The earnest desire of the highly educated author to produce a Tamil play on the Western model would be the reason for such a dramatic creation. Of course, the theme of the play is old as that of Ṭampāccāri Vilācam written by Kāci Visvanāta Mutaliyār printed in 1867 but actually staged in 1857. Both these plays deal with the evils of prostitution. They aim at preventing the vain display of dandies by squandering their wealth in ostentation and false enjoyment with strumpets. As for their form of presentation, Tampāccāri Vilācam is old and musical while Piratāpaccantira Vilācam is modern having prose dialogues. Since Piratāpaccantira Vilācam has completely changed the old form of dramatic presentation, it is a milestone in the development of Tamil drama.

During the 10th century when King Rāja Rājaṉ I ruled Cōḷā country there existed two plays known as Rāja Rājēsvara Nāṭakam[1] and Rāja Rajaṉ Nāṭakam.[2] Also there are references to Ti umūla Nāyaṉār Nāṭakam,[3] Kaṇṇavaṉ Purāṇa Nāṭakam[4] and Pūmpuliyūr Nāṭakam[5] in various inscriptions. By these inscriptions the names of the plays are known but nothing more can be gathered about their form or content.

Any way it can be assumed that they could not have been in the present form of drama which was alien to the Tamils in those days. It was a time when songs were given prominence and importance. In those days they might have been patronised by great monarchs and conducted in great temples.

The plays Matta Vilācam and Pakavatajjuku Aṅkatam were in Sanskrit written by the Pallava King Makēntira Varmaṉ.[6] No doubt they were staged in Tamilnadu. They had more of prose dialogues than of songs unlike the musical plays of the later centuries. They stand as satirical comments ridiculing Buddhist and Jain religious practices. In the 12th century Kiruṣṇa Micurar wrote Pirapōta Cantira Vilācam in the form of a drama expounding Advida Philosophy and just contrary to its content the play Caṇkalpa Cūriyōtaym was written in support of Vishistatwitam. Both

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1. (i) M. Rākava Iyaṅkār, Cācaṉattamiḷkkavi Caritam, P. 87-81
   Ref ; Tanjavur Inscription, S.I.I., Vol.II No. 67
   (ii) Tēvāram, Ed. Tarumapura Ātīṉam, P. 95.
   Ref : Tiruppantaṉai Inscription.
2. A.R. of S.I. Epigraphy, 1931, 1932.
3. S.I.I. Vol IV, Part 5.
4. Tēvāram, Ed. Tarumapura Ātīṉam, (1962) P. 171
5. A.R E., 128 of 1902,
6. Pakavatajjuka Aṅkatam, Makentiravikkirama Varma Pallavaṉ, Tr. E. John Asirvatham, Pub : Christiaṉ Literary Society, Madras-3., 1978

these plays are in Sanskrit. All these were enacted to propagate religious idealogies. Any way they have their share of influence in the development of Tamil drama since they were staged before the eyes of the Tamil public.

In the 19th century English education spread and attracted scholars who tried to follow its literary patterns in Tamil. The famous English dramatist, Shakespeare was appreciated by the elites of Tamilnadu. As a consequence the English play 'Merchant of Venice' was first translated in the same form by Kōpalācār in the year 1876. Following this translation an original play in the same form called Piratāpac Cantira Vilācam was staged in the following year as mentioned earlier.

It was during this period the Sanskrit plays of Kalidasan were introduced to the Tamils through their English translations made by Wilson and Monier Williams. Such works infused much confidence and encouraged scholars in attempting to write Tamil plays in a better form following the Western as will as Sanskrit models. The dramatic troupes of the Parsies staged a number of plays in Tamilnadu by adopting so many techniques which were appreciated by the audience.

Inspired by all these forces great man like Campanta Mutaliyār, Cankaratās Cuvāmikaḷ, Cuntaram Piḷḷai and Cūriyanārāyaṇa Cāstirikaḷ were attracted to the dramatic field. It was in 1891, Pammal Campanta Mutaliyār put on board his first play 'Puṣpavalli' through his dramatic club called 'Cukuṇa Vilāca Capai' which was also started in the same year. Cuntaram piḷḷai published his famous verse play 'Maṉōṉmaniyam' in that year which is a real asset to Tamil drama.

In the same period Cankaratās staged his plays which drew loud applause from the audience. He had used the old materials but gave them various new types and forms. Songs are there in fewer numbers and more prose dialogues are added suitably. His style is very simple which can be

followed by any common man. His plays serve as a bridge between the old and the new forms of Tamil drama.

Cūṛiyanārāyaṇa Cāstiri also was famous through his plays Rūpāvati and Kalāvati which were first staged in 1895 and 1897 respectively. They are modern but in pedantic style. Certain amount of scholarship is needed to appreciate them. At any rate these plays are to be considered valuable additions in the field of Tamil drama. He has preserved the traditional outlook of the Tamils in these plays and maintained the decency and decorum of the stage in a superior way. What he gives is lofty but the style he follows is hard and far above the common man.

In Tamil drama, moderaization starts from 1876 which saw a translated play. The first original Tamil play came out in 1877 which was followed by a number of plays. 1891 is a remarkable year in that it witnessed the advent of the first prose play. It is in this year Campanta Mutaliyār the 'Father of Modern Tamil Drama' staged his first play in a grand manner when he was only 18 years of age. A famous dramatic company was also started by him in that year which was represented by educationalists occupying high positions in life.

Tamil drama had been acknowledged as a respectable art only in that year. From then onwards a steady growth in the field has beed noticed. Various changes for the betterment of the stage have taken place. A new epoch dawned heralding a bright future for Tamil drama. With confidence scholars and artists entered the field. With great expectations people visited the theatre. The last decade of the 19th century can very well be considered the blooming period of Tamil drama. Very many experiments have been tried by the talented few to make the Tamil stage a place of exuberance in their art.

Pioneers of Modern Drama

The selfless services of erudite scholars have resurrected the Tamil drama from the pits of negligence and withering. In the hands of street-dancers drama became worse and worse losing its artistic value. Throughout night they shouted and

hooted in the name of singing and hopped and leaped instead of acting. In the morning they went from door to door with stretched arms to get something to fill their belly. Their action on the stage and their behaviour in the streets were nothing but a great disgrace to the noble art. Respectable people looked at them with utter contempt. Something substantial had had to be done to restore the stage from the ugly hands of these street dancers. A few eminent men came forward with great determination. They modernised the Tamil stage with high aims and aspirations. Since their services were really meritorious and highly valuable they may well be termed the pioneers of modern Tamil drama.

Campanta Mutaliyar

Campanta Mutaliyār was a judge who had spent most of his energy to rejuvenate Tamil drama from its ruined state. It was his mission of life to see Tamil drama a respectable art. He worked hard for the purpose without rest by getting the earnest assistance of his friends. Campanta Mutaliyār was successful in achieving his objective. As remarked by V. Kopalarettinam, no history of the development of Tamil drama in South India would be complete without a reference to one institution which pledged itself to the Herculean task of cleaning the Augean stables by removing the great prejudices in the popular mind and the internal impurities in the practice of the art itself. That association was 'Cukuṇa Vilāca Capā' which was brought into existence by Rao Bhahadur P. Campanta Mutaliyār[7].

All his plays are available in print except his play 'Maṉaiviyait Tēratteṭuttal'. His first Play 'Puṣpavalli' had strong echoes of another play called 'Stiri Cākacam' enacted by the Pārsi troupe. Plays like Maṉōkaraṉ, Irunaṉparkaḷ Irucakōtarikaḷ, (Līlāvati Culōcaṉa), Tācippeṉ, Catrujit Vijayaraṅkam, Uttamāpattiṉi, Uttama Cakōtaraṉ and Pirāmaṇaṉum Cūttiraṉum (not staged) can be considered his best creations. They are literary and stage-worthy.

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7. V. Kōpāla Rettinam, Indian Drama, Publication Division, Ministry of Information and Broadcasting, Government of India (1959) II Edn., P. 110

He made an experiment in constructing tragedies. Kaḷvar Talaivaṉ' is one in which there is much of blood and terror. As a consequence the sense of reality has been lost. Even in his other tragedies Campanta Mutaliyār was not a success. However his earnest desire to construct tragedies in the field of Tamil drama is a thing to be credited.

Campanta Mutaliyār wrote many puranic plays. He is a firm believer of God and Fate. He insists both of them in his puranic plays. The materials are suitably selected from the epics and puranas and converted into good plays. He boldly made the required changes in the original. As far as possible he avoided incredible events to make the plays real and natural. He felt the inevitability of puranic plays to be staged since he was strong in his opinion that these plays could powerfully inculcate religious spirit in the minds of the people. He produced 13 puranic plays like Vaḷḷi Maṇam, Mārkaṇṭēyaṉ, Ciṟuttoṇṭaṉ, Kālava Riṣi, Yāyāti etc.

His social plays are reformatory and satirical. 'Poṉ Vilaṅkukaḷ' is the first of his social plays which won him a prize. The Capāpati series plays are highly satirical and edifying. He earnestly desires to redeem the society from its various evils and wants to see it live in spiritual prosperity and plenty. He has composed as many varieties of plays as possible.

When Campanta Mutaliyār entered the field of drama he met with formidable opposition. Some discouraging forces were also at work with power and position. He did not mind any of these forces. With strong will-power he bravely faced the situation and overcame them. A circle of well-educated friends lent their ardent support in all trying circumstances. He withstood all hurdles and marched on the way of progress and ventured to rejuvenate the stage. He had to taste very many painful experiences. By dint of pure merit and hard labour he came out with astounding success in his endeavour of restoring the Tamil stage from its poor state of affairs.

Campanta Mutaliyār was a talented playwright who has got 94 plays to his credit.

Moreover he was a capable director, a very good administrator, a competent organizer and a fine actor. Above all he was a strict disciplinarian and a man of good morals. What he wanted his companions to do he did first. Due to his untiring services without any selfish motive, Tamil Drama profited much. Campanta Mutaliyār can well be called the 'Master Architect' of Modern Tamil Drama.

Cankaratas Cuvamikal

One of the forerunners of Modern Tamil Drama is Caṅkaratās Cuvāmikaḷ. He most willingly rendered his best services to improve it for nearly half a century. From the age of 24 till his death in 1922 he worked for its betterment. Nearly 40 plays were written by him.

His important plays are Apimaṉyu Cuntari, Pavaḷakkoṭi, Kōvalaṉ Caritiram, Cīmantiṉi, Cati Aṉucūyā, Pirakalātā, Miruccakaṭika, Rōmiyō Jūliyat, Cimpaliṉ, Maṇimēkalai and Pirapuliṅkalilai. Most of them are puranic and a few are translations. He had also adopted the materials from the earlier literatures of Tamil, Sanskrit and English. His real fame in writing plays lies mainly in his puranic plays.

Caṅkaratās Cuvāmikaḷ followed the folk-traditions and very nicely incorporated them in the literary materials. There is a method in his presentation which is liked by all. What the people expect from him, he gives and what he wants to give, is also served with simplicity and freshness. There are less of prose dialogues than of songs in many of his plays. As it is noted in the tenth scene of Kōvalaṉ Carittiram there are three songs, one by Kaṇṇaki and two by Kōvalaṉ.

He wrote the songs in different metres like Veṇpā, Kalitturai, Viruttam, Cintu, Cantakkavi, Vaṇṇam, Kummi, Kaliveṇpā, Tāḷicai and Kīrttaṉam. People liked them very much and showered glowing tributes on the playwright. The prose dialogues are so coloquial in most of the places as to conform to the speech forms of the people.

Cankaratās Cuvāmikaḷ never hesitated to change the originals when he reshaped them into plays. He followed the folk-ballad of Kōvalaṉ Kaṇṇaki Katai rather than 'Cilappatikāram' the famous epic literature. In his play Mātavi is created as a born prostitute who has to be ostracized from the decent society. She is introduced into the play as having an immoral and frail mind. It seems the dramatist had kept in his mind the prostitutes of his own times when he adapted Mātavi.

He started a dramatic club and trained young boys to act decently and artistically. The famous actor T.K. Canmukam and his esteemed brothers hailed from his club. He effected a number of reforms to see the stage modernized. He was very particular about morality and discipline among his actors. He was very decent in conducting dramas. His troupe earned the respect of the society and people flocked before the stage in thousands with great enthusiasm.

Most of his plays are puranic. A few are translations or adoptions. Nothing obscene and depraving is there in his plays. He is really a bridge between the old and the new. He used folk-traditions by making certain modulations. Literary merit is there. His plays are interesting and edifying. Nothing is uncommon. Everything is worth for the stage. He added more prose passages instead of songs in the musical plays. At all circumstances he maintained the dignity of the stage. He desired to infuse certain useful materials into the puranic stories. As a dramatist and director of plays Cankaratās Cuvāmikaḷ gave a new impetus to the Tamil stage.

Curiyanarayana Castrikal

Cūriyanārāyaṇa Cāstrikaḷ, renamed Paritimāl Kalaiñar during his short period of life extending from 1870 to 1903 has done memorable services to Tamil drama. He worked hard for its prosperity. Since he enriched himself with Western education and studied Sanskrit plays deeply, he was able to utilise his wide knowledge for improving the standard of Tamil dramatic literature. He gave a book called 'Naṭakaviyal' which contains dramaturgic rules and principles. It serves as a

beacon-light to playwrights and guides directors and scenic artists.

His plays Kalāvati, Rūpāvati and Māṉa Vijayam are highly literary. When they were on boards, educated audience followed them with zeal. He followed a literary style which is strange to the ordinary people to follow closely. Any way he has tried his best to modernize Tamil drama.

Cuntaram Pillai

Cuntaram piḷḷai, a scholar proficient in psychology and sociology, wanted to write a drama in verse. He was a staunch Saivaite and a firm believer of God. He wanted to insist on the unsolicited guidance of God. His verse play Maṉōṉmaṇiyam' serves to convey his message to humanity in as much an impressive way as possible.

Maṉōṉmaṇiyam appeared in print in 1891 as a fine piece of Tamil verse play to the great appreciation of scholars. It is an adoption of Lord Litton's English poem called 'The Secret Way'. Even though its original is in a foreign language, Maṉōṉmaṇiyam is not at all strange or alien to the Tamils. The subject matter of the play and the names of the characters are nativised. The dramatic situations are so arranged and the materials are so treated that they cannot be called foreign. But the play is modelled after the Western form It suits only to the study table but not to the stage. With as many characters as are needed the materials are served suitably and adequately, making the play a best one.

Cuntaram piḷḷai has shaped the path for new verse plays to follow it soon. The play marks an awakening in the field of Tamil drama. It gives encouragement and serves as a good model to the coming generations of dramatists.

Krisnacami Pavalar :

T. P. Kriṣṇacāmi pāvalar was a renowned playwright who had kindled the national spirit of the people through his immortal plays. He was one of the supporters of Campanta Mutaliyār in rejuvenating Tamil drama. Moreover he was

very much influenced by the dramatic ventures of Cañkaratās Cuvāmikaḷ and Civacaṇmukam piḷḷai. As a sincere participant in freedom struggle, he infused patriotic sentiments and national spirit into the scenes. There is much vigour and force in what he has presented in his plays.

Kriṣṇacāmi Pāvalar enriched Tamil stage by presenting his patriotic plays such as Katar Pakti, Tēciyakkoṭi, Pampāy Mēyil and Kavarṇērs Kap which were attended with great appreciation and approbation by thousands. People welcomed the plays with great zeal and zest and actors enacted them with high spirits and energy. But the English government tried to ban them being staged totally. Krisṇacāmi pāvalar took his troupe to England and successfully enacted his plays there to the admiration of the English people. It was he who took the fame of Tamil drama to a distant country.

He was a good actor and an excellent conductor of plays. In 1922 he started a dramatic club in the name 'Pāla Maṉōkara Capā'. It was in 1924 this club visited England to enact plays. Kriṣṇacāmi Pāvalar's services to Tamil drama have to be remembered with gratitude. They have to be approved with due appreciation.

Ekai Civacanmukam pillai

As a contemporary of Caṇkaratās Cuvāmikaḷ, Ēkai Civacaṇmukam piḷḷai was closely associated with him in serving Tamil drama in many ways. He was an independent thinker, finding ways and means to develop the stage. He became a teacher of drama in the Āti Intu Viṉōta Capā started in Vēlūr by T. Narayanacami Pillai. He adopted various techniques in staging plays. Some of his techniques on the stage took the audience by surprise. He effected a lot of reforms which added to the merits of the performance.

Ēkai Civacaṇmukam piḷḷai was not only a good conductor of stage plays but also a good writer of dramas. His Campūraṇa Rāmāyaṇam, Kaṇṭi Rājā and Ariccantirā became very famous among the Tamils. Undoubtedly his name has to be imprinted in the annals of the history of Tamil drama.

as one who has done meritorious services for its development and modernization.

Apart from the above personalities, there are a few others like Ūṭumalai Muttucāmi Kavirāyar, C. Kaṇṇiya and the like who also did their bit of services to make the Tamil stage modern. The old conventions are kept within certain bounds. Traditional practices are allowed to continue to a restricted extent. Modernization is made as an improvement over the old customs and practices. This can be considered the development of the old system rather than complete break with the past. Without ignoring the past, 'newness' is infused into the Tamil stage by men of dramatic talents. As a consequence the Tamil stage becomes better and modern.

Dramaturgic Compositions

Dramaturgic works are composed to regulate and improve drama and its performance in a better way. In earlier days there were certain books in Tamil dealing with the rules and regulations of drama. They are noted by Aṭiyārkkunallār, the esteemed commentator to the celebrated epic Cilappatikāram. But these works were lost. Certain portions of the commentary deal elaborately with Tamil drama. They may be considered as the earliest of the existing dramaturgic expositions given by a scholarly mind that sincerely tried to give much about Tamil drama.

Paratacēṉāpatiyam published by U. Vē. Cā Library,[8] Tiruvāṉmiyūr and Kūttanūl brought out by S D.S. Yokiyār,[9] give many facts about drama and its objectives. Both those publications have to be considered as the doubtful claims to their originals referred to by Aṭiyarkkunallār in his commentary. Any way they help to a certain extent to know something about Tamil drama A few lines in Kallāṭam give

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8. Paratacēṉāpatiyam, Pub. U. Vē. Cā. Library, Tiruvāṉmiyūr, 19:4.
9. Kūttanūl, Ed. S.D.S. Yokiyār, Pub. Tamilnadu Iyal Icai Nataka Manram, Madras, 1968.

some notes regarding dramatic rules[10]. In 18th century a book called 'Makāparata Cūṭāmaṇi' was written which contains references to dance and drama. This work is also known by another name 'Pāva Rāka Tāḷa Ciṅkārāti Apiṉaya Tarpaṇa Vilācam'. It was published in 1955 in the Madras government Oriental Series. R. Visvanāta Aiyar wrote a preface to it in which he has furnished some details about drama and other arts associated with it. In 1876 Cantiracēkara Paṇṭitar published 'Parata Cāstiram' in Tamil with explanatory notes which may be of some use to know about drama Nothing is perfect in giving complete knowledge about dramatic function and the rules related to it.

'Nāṭakaviyal' is the best dramaturgic composition blessed to Tamil by the superior knowledge of Cūriyanārāyaṇa Cāstirikaḷ'. The author was well-versed in his studies about dramas in Tamil, Sanskrit and English. Moreover he himself is the author of a few Tamil plays of high order. With good understanding of drama he gives the rules in the form of canons. These Nūṟpās (Cuttirams) expatiate the rules and regulations to be followed in writing and staging a play. The related points to be considered in conducting a play have been systematically analysed by him. The salient features in a play are dealt with in detail.

The various kinds of plays, the variations in plot construction, characterisation, the different kinds of characters, the expression of feelings, style stage-craft, scenic arrangements and the techniques to be adopted in staging a play have been systematically given in the form of rules. They are conditional to the change of times and the attitude of the audience. An ever-developing art like drama would change its rules and regulations. At all circumstances 'Nāṭakaviyal' would be useful as a basic dramaturgic work. No doubt it is a valuble contribution in the field of Tamil drama.

Vipulāṉanta Aṭikaḷ prepared his dramaturgic work 'Mataṅkacūḷāmaṇi' attaching sufficient weight to the commen-

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10. Kaḷḷāṭam, 22, 26-60.

tary of Aṭiyārkkunallār. He systematized the rules of drama in accordance with the basic principles laid down by the commentators. As noted by the author he has consulted the Sanskrit works related to the subject.

P.C. Narayana Ayyaṅkār also wrote a commentative work on drama in Tamil as well as in Telugu. This is called by the name 'Apiṉaya Cāra Campuṭam' It is a short piece and to some extent it can give certain ideas about drama.

Campanta Mutaliyār's Nāṭakattamiḻ and Maṟaimalai Aṭikaḷ's 'Cakuntalai Nāṭaka Ārācci' are also of some help as dramaturgic works. If all these works are consulted a clear idea about the nature and the techniques of Tamil drama would be known.

Various dramatic clubs were started in different places by interested artistes who enacted modern Tamil plays. The Maharastra dramatic troupe called 'Caṅkiḷi Dramatic Company' staged a few plays by using modern methods at Tañcāvūr which attracted Kōvintacāmi Rāv, a conductor of dramas. He collected a band of actors and started the 'Maṉamōkaṉa Dramatic Company' and conducted dramas in various places. There was newness in his action. High praises were showered upon him.

He mainly selected puranic materials and modernized them. It was a time when people liked only puranic plays. Karṇa Vatam, Tiroupati Vastirāpaharaṇam, Rāmatās Carittiram, Pātukāpaṭṭāpiṣēkam Kōpiccantu were a few plays enacted by the company of Kōvintacāmi Rāv. Cuntar Rāv, Kuppaṇṇa Rāv, Koṉēri Rāv were some of the important actors who had immortalized their names in the minds of the Tamil audience. Their action had inspired some of the educated men to utilise their energy for the betterment of the Tamil stage As mentioned earlier Campanta Mutaliyār was one among them.

It was a misfortune that very often these actors quarrelled with each other on petty matters menacing the steady development of the stage. On trifling conflicts Koṉēri

Rāv and Cuntara Rāv cut off their ties from Kōvintacāmi Rāv's Company and started separate troupes of their own with very little progress. Only through united forces having earnest team work, can an art like drama achieve good success. There should be perfect discipline among the participants. The team-conductor must be an all round professionalist with a strong command over the members.

He must be very studious in seeing the execution of the various duties of his troupe and also a man of respect with pleasing manners. His touch has to be seen in every nook and corner of the complete system of the dramatic club and its work. Kōvintacāmi Rāv tried his level best to maintain the dignity of his troupe but due to lack of cooperation from his colleagues his company was broken to pieces and lost its glory.

Following the notable services of Kōvintacāmi Rāv so many dramatic troupes were started in Tamil Nadu. Appāvu piḷḷai of Bangalore ardently supported a club which staged the famous play Cattiya Pāṣa Ariccantira Vilācam with grand success. The play had to be acted continuously for eight days to complete its show. It is so long to present and very interesting to the audience. Intira Capā and Pavaḷēntira Capā were the other improved plays enacted by this company. During that period Cuntaraccāri Dramatic company and Nārāyaṇa Cāmi Piḷḷai Dramatic company also tried to stage a few plays. But they were not upto the mark and so they were closed within a short period. Cuntara Rav's Jakan Mōkaṇa Nāṭakak Kompaṇi' staged a few plays but not with good success.

In 1891 Campanta Mutaliār, a man of superior intelligence started a dramatic club called 'Cukuṇa Vilāca Capai' with the whole-hearted support of his college mates. He was anxious to change the old set-up and to introduce all the improved techniques. His first play 'Puṣpavalli' was enacted with notable success. Stage arrangements, scene setting, lighting, decorative elements and other facilities were improved. The influence of the Maharastra Company was there. Campanta

Mutaliyār used his own intelligence also. From then onwards the Tamil stage trod along the path of modernization. People liked those changes.

Soon 'Boys' Company' was started by Caṇkaratās Cuvāmikaḷ at Maturai which enacted many puranic plays. His troupe was called Camaraca Caṉmārkka Nāṭaka Capā in 1910. Following his example a number of Boys' Companies were started in various parts of Tamilnadu. Both amateur and professional dramatic clubs tried to entertain Tamil audience with new ideas. Jekanāta Aiyar's 'Pāla Mīṉa Rañjaṉi Capā' and 'Tattuva Mīṉalōcaṉi Citttuva Capā' also did some services to Tamil drama from 19.8. Caṅkaraliṅkam Nāṭār set up 'Original Boys' Company' in 1926 in Maturai and added his contribution to the field of drama.

The other troupes worth mentioning were M.S. Rāmuṭu Aiyar's Navaraca Alaṅkāra Nāṭaka Capā, Ciṉṉa Cāmạ Aiyar's Maturāmpika Caṅkīta Nāṭaka Cāpā, T. Nārāyaṇa Cāmi Piḷḷai's Āti Intu Viṉōta Capā and Cittirakavi Cupparāya Nāyuṭu's Ālantūr Dramatic company. Each did something new to drama. Other than these, Pāla Caṇmukāṉanta Capā, Cakti Nāṭaka Capā, Cēvā Stage, Little Stage and Rañjaṉi Recreations had also staged plays. Pālāmpāḷ Nāṭaka company was the first one organised by an actress having only ladies in their roles. The organiser Pālāmpāḷ was a very famous actress for whom the audience were mad with appreciation. Her plays were specially attended and greatly praised. Special trains were arranged for her dramas. When she acted in Ṭampāccāri Vilācam at Kumpakōṇam the train coming from Tañcāvūr in the evening was popularly called 'Pālāmaṇi Special'. On all days the particular service was packed to its capacity with people who rushed to see her act as the notorious prostitute on the stage. She established herself as a very famous actress and her dramatic troupe won name and fame.

Tamil drama was enriched by many illustrious persons like Kiruṣṇa Cāmi Pāvalar, Kantacāmi Mutaliyār, Kaṉṉaiya, Navab, T.S. Rājamāṇikam, Cuppa Rāyaccāri, Etārttam,

Poonucāmi piḷḷai, Pāskara Tās, T.K. Caṇmukam, Cakasranāmam, Maṉōkar, Pālaccantar, Cō Rāmacāmi and Heraṉ Rāmacāmi. Each has done his best for improving and developing Tamil drama. Some speciality is found in each one of them. They are capable of attracting the attention of the audience in one way or other. They have applied various dramatic techniques to strike the people with wonder. They employ a number of stage technicalities to impress the audience. Day by day new things are introduced. The services of these artistes should not be forgotten. They have their rich value in entertaining and educating the society.

Most of the above mentioned persons are also actors in the plays they are conducting. Apart from them, artistes like S. G. Kiṭṭappā, K. P. Cuntarāmpāḷ, Pālāmpāḷ, Golden Cāratāmpaḷ, V. N. Jāṉaki, T. K. Kirṣṇa Mūrtti, Chiṉṉappā; M. K. Rātā, M. R. Rātā, Cārankapāṇi, D. V. Nārāyaṇacāmi, M.G. Rāmaccantiraṉ, Civāji Kaṇēcaṉ, Pānumati, Maṉoramā and T. K. Pakavati are famous actors who impersonate dramatic characters and immortalise their names in the world of Tamil drama. Besides the above, the following such as Tali Kiṭṭu Aiyar, Naṭarāja Ācāri, C. S. Cāmaṇṇa Aiyar, K. P. Kēcavaṉ, D A. Cuppu Lakshmi, T. P. Rajalakshmi V.A Cellappā, P.U. Ciṉṉappā, Kali N. Rettiṉam, S.S. Visvanāta Tās, P.S Velu Nāyar, S V. Cuppaiyā and M.K. Tiyakarāja Pākavatar are also considered good actors.

Terukkūttu is patronised in a refined way by the famous artistes like Utayappa of Maturai and Puracai Tampirāṉ. Even to-day dramas are conducted in most of the villages during festival times. Sometimes professional actors are invited to act and many times the villagers select competent persons from among themselves and give training to act. Really villagers are the real patrons of drama. They give it religious importance and attend them with real interest.

Most of the film-artistes have their preliminary training on the dramatic stage. It is said that the only cine actress who has not stepped into the dramatic stage is T.R. Rāja Kumāri. She seems to be endowed with the talent of acting in birth. Undoubtedly the dramatic stage is the best training ground for any actor. Many of them might have established themselves as cine actors but nearly all of them have acquired much of their talents before the foot-lights of a dramatic stage.

KINDS OF DRAMA

A steady and swift development is perceptible in Tamil drama in the earlier decades of the twentieth century. Playwrights with matured knowledge come forward to write various kinds of dramas. There are plays for the stage, for the study table and for both. The best of all are those which suit the stage and the study table. Most of the verse plays were meant only for study and not for acting. There are a few verse plays which are acted before the stage and appreciated by the audience.

Long as well as short plays are presented at present. The long plays contain more than one act giving expression to a long sequence of incidents and happenings. More characters take part in them. Usually the time duration of a full-length play is between two and a half and three hours. Short plays are otherwise called one act plays. In it a single incident is dramatized in an impressive way. Mostly one act plays extend to the time limit of fifteen minutes. Proper encouragement is given to such short pieces by radio and television. In gala occasions also one act plays are staged.

Nowadays people find less time to recreate themselves. In such states of affairs they could find time only to attend short plays. So one act plays become very popular. They require less arrangements and with cheap facilities they can be staged.

The plays for the stage have to satisfy certain conditions which are suitable to the stage requirements. The dialogues should not be long and tedious. There must be

swift movements and appropriate action. Moreover descriptions of any sort would test the patience of the audience. They may appear futile and uncanny to the taste and expectation of the onlookers. Ample chances are to be provided for both audio and visual elements in a stage play.

What is going on before the audience should be interesting and easy to grasp. Prose suits best for quick understanding. Further they are real and natural to what is happening in life. Decorative style in language would affect dramatic situations since they tend to be artificial and appear superfluous. Natural form of speech would enhance the merit of the depction. In the nineteenth century songs were abounding in the street-shows. The tastes of the audience were such that they liked them. But a thorough change has taken place in the minds of the audience with the change of the times. They want something real to be presented before them. The entertaining elements predominate the show.

If a play is stage-worthy and also contains literary flavour then it can satisfy an onlooker and a reader. Such plays are rare They can survive the tides of time. There is a great demand for such plays in Tamil.

Verse Plays

Most of the Tamil verse plays are designed and styled in such a way that they can suit the readers rather than the audience. They cannot be understood fully in a single hearing. There are certain crucial points which require serious study and they are not easily comprehensible to the common mind. They can entertain only if they are understood fully. With sufficient modifications in style and diction, the verse plays can be acted. Cuntaram Piḷḷai's 'Maṉōṉmaṇiyam' was written in prose by another to make it stageable.

Cuttāṉanta Pārati's Kālattēr was staged in its verse form. But it was not appreciated and welcomed by the audience. The play wins more name in print than on the stage. It is a fact to be accepted that the Tamil audience have not approved the verse form for a play to be staged.

There are more than 45 plays in Tamil which can be called perfect, full length verse dramas. They are in different types-historical, romantic, heroic and social. Generally they insist on righteousness and give much importance to virtues. Some deal with the power of fate in shaping the destiny of man. 'Maṉōṉmaṇiyam' relates the power of God and His instantaneous help in times of dangers. True faith in God would not fail. God's mercy is unfathomable and unexpected. 'Pālmati' suggests the fact that a man's fate can be adjudged by his actions In any time he may fall a victim to his own wicked dealings. Some people have to serve the wishes of God as his agents in bestowing His blessings upon the good people who suffer their lot under the cruel designs of the bad.

True love and patriotic sentiment are in conflict in 'Aṉicca Aṭi'. Heroism is expressed in its true colours. To maintain honour and to keep one's promise the dramatic hero encounters a series of dangers and at the verge of ultimate success he succumbs to his fate. The play reaches a tragic end most poignantly.

The play 'Kāmañcari' expounds the pathetic consequences of telling lies. As an adaptation of Matthew Arnold's 'Shorab and Rustum' this play relates the battle between the heroic father and his only son who equals him in all respects. Due to circumstantial forces they are left unknown to each other. In the end the son is killed by the father and the father realises his irreparable loss when everything is over. As a dreadful tragedy the play comes to an end in a torrent of tears. Kulantai, the author of the drama converted the alien materials and made them native to the Tamil readers. The Tamil concepts of valour and honour are found stressed in the play. There are very many descriptive dialogues which add to the literary eminence of the drama.

'Kaṉakai' an adaptation of certain incidents in Rāmāyaṇam insists on the fact that even though the younger generation possesses the power and energy to change the way of life, it has to accept and respect the wise counsel of the elders or else something drastic may happen leading to dangerous

consequences. The experiences of the elders are that which help the peaceful progress of the world. Proper weight should be given by the youngsters to the words of the elders so that they could proceed with their affairs safely. 'Kaṉakai' embraces a tragic end due to the hasty judgements and over hasty actions of the young heroine by ignoring the words of the well-experienced elders.

'Kālattēr' symbolically sees this world as a temple. There must be unity and serenity it it. In order to maintain peace and to establish a prosperous life in it, man to man relationship should be built upon with equal respect to all. The bandages of caste, creed, religion, nation etc., should be broken. A nice path, with equal rights to tread along, has to be cut with the hearty cooperation of all. Spiritual awakening in human being can be the only panacea for all evils. The omnipotence of the Supreme Lord is the only force which can safely steer the chariot of human life.

Real love rests on self-sacrifice. Selfless service adds to the merit of great souls. The labour-leaders should be earnest in their services to their followers. They must be cooperative with the owners in developing the industries and in making the concerns prosperous. Then only all can live in plenty and make life happy. Real service has its own merit. The bad people would reap the consequences of their evil actions. These facts are dealt with in 'Paṉimoḻi'. The play ends with the supreme sacrifice of the heroine.

'Pukalēnti' is a play named after a great Tamil poet. He is an ardent lover of Tamil language and wants it to be spread far and wide The author of the play projects his own ideas of love and life through his characters. 'Neṭumāṉañci' is an adaptation of some poems in Puṟanāṉūru. They are related to the life and role of a chieftain who was noted for his munificence. He patronised poets. In the end he died in a heroic battle and left the eyes of the poets wet with tears.

'Maṟainta Māṉakar' and 'Visvanātam' are purely historical lays dealing with the fall of the Vijayanagar empire and the

achievements of a Nayak ruler of Maturai respectively. 'Vēṅkaiyiṉ Vēntaṉ', deals with historical materials pertaining to Cōḷā and Pāṇṭia empires. The imagination of the author plays a vital role in the construction of the plot. 'Kāmakkaḷimakaṉ Kōmas' is a translation of Milton's 'Comus'. 'Periyaveṟṟi' and 'Māperum Aṟam' are both concerned with the plantation of trees. The author of these two plays is a great lover of trees and a strong supporter of the government policy of tree plantation.

Most of the verse plays are written in the metre of 'Āciriyappā'. There are also certain dialogues in the metres of Veṇpā, Kalippā, Vañcippā and Viruttam. Songs are also found in them. Long narratives like Civakāmiyiṉ Caritam (Maṉōṉmaniyam) and Taṭātakai Tirumaṇam (Pukaḻēnti) are found within the plays. They are introduced to elucidate the ideas contained in the main plot; even then they seem to be superficial in the dramatic knitting.

The plays are mainly divided into acts and sub-divided into scenes. Many of them are of 5 acts whereas a few have only 3 acts. Verse plays pay more attention to characterization. Historical plays contain more number of characters. The authors have created certain characters besides historical personalities in order to make the plays dramatically interesing.

Radio and Television Plays

As mentioned earlier most of the plays broadcast and telecast are short and sharp. Radio and Television encourage mainly one act plays which can be enjoyed within a few minutes. No doubt longer plays are also broadcast in parts for some days continuously. Radio plays are different from television or stage plays because they can only be heard but not seen. So the effect of the play depends on the speech and not on action. So proper care has to be taken in writing the dialogues. The participants should be very capable in pronouncing the words by giving the required stress on particular words. Then only they can bring out the real spirit of the play.

Thousands of plays have been broadcast and hundreds telecast so far and only a few of them have come out in print. Kantacāmi (Turaivan), M. S. Kōpāl, Cuki Cuppiramaniyan, Kurrālam piḷḷai and Kumāravēlu (Paṭṭuk Kōṭṭai) have written a lot of plays which are all impressive when heard in the air. V. C. Kōpāla Rettiṉam and Pūraṇam Visvanātan have written plays which are comical and satirical. Verse plays also are broadcast. Mōkaṉarankam (Ālantūr) is capable of producing such verse plays.

Short plays like 'Ulakam Palavitam' by V. Cuvāmināta Carma, 'Nikumpalai' and 'Utayakkaṉi' by A. Ciṉivāca Rākavaṉ, 'Teḷḷārerinta Nantivarmaṉ' by A.S. Ñāṉacampantaṉ, 'Kāṭci Kaṇkāṭciyē' by D.N. Cuki Cuppiramaṇiyaṉ 'Kaurava Māppillai' by Pūrṇam Visvanātaṉ and the like are a few among the important radio plays.

Scholars like Mū. Varatarājaṉ (Maṉaccāṉṟu, Kimpaḷam. Ēmāṟṟam), and T. A. Ñāṉamūrtti (Kaṭarkkarai. Vairamālai, Putu Vāḷvu, Poṉmalar, Civakāmi, Kāmakkaṉṉi) also wrote fine one act plays which can be enacted before youngsters. They are very powerful in highlighting certain social evils mostly prevalent among the youngsters.

Plays for the Children

Children have to be trained to fit themselves in the society as good citizens of the country. With good intentions a movement was started to improve the standard of children. As a part of the movement theatres for children were set up and playwrights wrote plays to be enacted before them. Children participated in these enactments.

There are both long and short plays for children. They are specially prepared to suit their tastes. Proper instructions are given to them in an interesting way. Just like a plaything children enjoy the shows. They rejoice over the performances. When they chuckle with delight and convulse with laughter they are really receiving proper instructions for bettering their future life.

In 1955 'Children's Play Celebration' was organised in Madras with great pomp and pleasure. This was arranged by the 'Association of Writers for Children'. Many short plays having the duration of one hour had been enacted and thousands of children attended them with much pleasure. Taṉikai Ulakanātaṉ Kūttapirāṉ, Ki Mā, Aḷa Vaḷḷiyāppā, Paktavatcalam and Pūvaṇṇaṉ are a few famous among the writers for children.

Divisions according to Form and Contents

Dramas are generally divided into comedies and tragedies according to the ending of the plays. Considering the form of presentation the plays differ variously and so are divided accordingly. The contents of the dramas also differ. So there is a possibility of one kind overlapping another. As things stand, a clear cut demarcation in dividing plays is almost an impossibility. By taking into account certain predominant factors they are classified into particular kinds. Any way they cannot be considered perfect and water-tight. Moreover there are adaptations and translations which have to be treated separately.

Tragedy

The tragic drama depends mostly upon high seriousness and ends pathetically with deaths or devastations. An atmosphere of awe and woe permeates the play. It is the general nature of a tragedy to lay great stress on dark actions. The grief is intensified to make the actions more tragic and pathetic. Tragedy is the outcome of the conflict between two great forces. They face each other making incompatible demands[1].

The Tamils are conventionally strangers to tragedies conforming to the general nature of Indian thought. They follow a tradition which is against tragic ends. It is felt that something must be done to make every piece of literature end with happy promises. People should not lose interest in life at any circumstance. Such a denouement is considered canonical

1. Hegal, eit. A. C. Bradley, Oxford Lectures on Poetry, "Hegal's Theory of Tragedy" (1950), p. 71

in Sanskrit dramaturgy, Not even one play is found in Tamil that could be accepted as a perfect tragedy before the advent of Campanta Mutaliyār into the field of Tamil drama. If so happened, as Karṉaṉ or Vāli or Tēciṅku Rājaṉ or such main characters of the particular plays are to be killed, it was the custom of the playwrights to bestow them with eternal bliss (Vīra Cuvarkkam) in order to make the play end in happiness.

Campanta Mutaliyār was brave enough to cut through this age-old custom and most confidently created five tragedies to be staged before the Tamil audience. His first tragedy is 'Irunaṉparkaḷ' which of course is the best of his tragedies, The great sacrifice of Catiyavati stands supreme. It is heart-rending and highly pathetic. As a pole star she twinkles brightly in the minds of the audience. The tragic flaws of the hero are well brought out. The misconceptions and wrong calculations of the hero (Cuntarātittiyaṉ) bring out such a pathetic end. Such a tragic end is unforeseen and so unbearable.

'Uṉmaiyāṉa Cakōtaraṉ' is another tragedy where the hero dies as a result of his own vices. In spite of his good brother's repeated help to him, he could not be saved. The end is not so tragic and his death justifies his evil actions. The play 'Kaḷvar Talaivaṉ' is a blood and horror tragedy. The antagonist is blood thirsty and so the protagonist has to spill his blood to quench his thirst. The torture of a young boy (Pālacūriyaṉ) is highly pathetic. The mother's sympathetic appeals to save her son are highly tragic. Most unjustly much of human blood has been spilt. None can betray his tears while witnessing this play.

The tragic scenes portrayed by Muracoli Māṟaṉ in his play 'Ūñcal Maṉam' draw tears to see the sorry fate of the hero and heroine. The playwright purposely sacrifices his main characters for the noble cause of breaking through the caste barriers. He strongly advocates the remarriage of widows. The prevailing caste system and the free-will of human beings are in conflict with each other to produce this tragedy.

The two stage-plays 'Naṉkoṭai' and 'Tēcattiyāki' written and staged by Iṉṉāci contain tragic elements which are ordinarily prevalent in the society. The ignorance of the villagers and the ostentatious pretentions of dandies conflcit with each other and serve as sources for bitter tragedies. The playwright approaches his subject-matter with real sympathy for the sorry fate suffered by the ignorant village-folks.

A lot of modern social themes are treated in tragic situations by some dramatists. Out of compassion for the sufferings of the poverty-stricken and out of awareness of real happiness, some playwrights try to cut new paths through their tragic plays in their anxiety to end up with certain tragedies in life. People have to draw inspiration and to get instructions from these tragic shows so that they can improve their way of life and thereby escape from some of the tragedies they have to face out of ignorance. Tragedies are more for instruction than for enjoyment.

In many of the Tamil tragedies the follies of the protagonists are not brought out well They are mostly created as men of integrity with great value to the society. So the pity for them increases when they are punished. In the ordinary walk of life, things may happen differently. So with a doubtful feeling, they are sympathised by the audience. In some plays a way of escape for the tragic hero may be there. But if he is unaware, of it by the turn of events, the pity for him increases immensely. It seems representation of serious actions is limited by certain traditional feelings of the playwrights. When some dramatists try to break through the tradition, they make the characters commit themselves to over-action. Real tragic effect is something rare to achieve. If the characters are assigned natural behaviour of goodness and are allowed to act freely, then the sequence of things happening would appear real. If the tragedy happens in such a situation, it would certainly call for the sympathy of the audience more truly. If so, the required tragic effect can well be achieved by the playwrights.

COMEDY

Some plays are light comedies with a certain amount of sorrowful feelings spread over its scenes but they end with success and happiness for the good. Most of the Tamil Romantic plays deal with stories of kings and queens of the past. Such types were popular in the earlier years of the twentieth century. People liked such plays very much at that time.

Comedy very often appears ridiculous since it distorts hamartia by caricature and reduces punishment to discomfiture and mortification. It seems in some that they are not so much obliged to the punishment of faults. The object of comedy may be to ridicule the vices of men and to put folly into a foolish shape before the audience and so provoke the spectators into good humour.

In a comedy there are trials and errors in the train of events. They are both sorrowful and mirthful. In the end the virtuous are rewarded and the wicked are either punished or reprimanded.

Sometimes comedies are as serious as tragedies. In Romantic Comedies love becomes a game in which the heroes and heroines combat until their final achievement. In a typical comedy characters may seem to live without conscience in their pursuit of sexual pleasures but they do so within the acceptable code, not in any way immoral but simply non-moral, a considerably different thing[2]. The characters have independent thoughts. The comic elements in comedies very often stimulate thought. The ideas proclaimed in these presentations are mostly in tune with the times of the author.

There are so many romantic comedies written in Tamil by different dramatists. Campanta Mutaliyār has enriched the literary scene with a lot of comedies. The romantic treatment in his plays like 'Puṣpavalli, Naṟkulatteyvam, Pēyalla Peṇmaṇiye' may be analysed. In all these plays the subject matter is to

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2. Jorden Y. Miller, American Dramatic Literature, (1961) P. 310.

some extent fictitious which has transcended the limits of reality. Supernatural power has an important place in them. Though there is no ghost nor any other supernatural power at play in 'Pēyalla Peṇmaṇiye' the plot has to be treated so since the play has been built upon the false belief in ghost. These are light comedies.

High sentiments are embalmed in certain comedies like 'Tācippeṇ, Kuṟamakaḷ' and 'Uttamapattiṉi'. They may be called sentimental comedies. Serious intrigues are found in 'Maṉōkaran, Meykkātal, Vijayaraṅkam and Catrujit'. So it is proper to call them comedies of intrigue. Farce, satire and burlesque may rightly be called comedies of humour since the elements of laughter predominate in such plays.

These plays have some aim of their own· 'Tācippeṇ' challenges vehemently the evils of prostitution and suggests ways and means to put an end to that evil. It can do its bit of service in saving the society from its moral degradation. Campanta Mutaliyār discusses in detail the merits and demerits of 'illaṟam' (family life) and 'tuṟavaṟam' (asceticism) in his sentimental comedy 'Illaṟamum Turavaṟamum'. The playwright analyses certain problems of life and tries to find out solutions for them in the course of this play.

'Uttamapattiṉi' seems to embody a humble appeal of the playwright to those who are suspecting their wives on trivial matters and a request for reconsideration with insight and patience The author pleads to renew their love and affection which have been disturbed by false suspicion. The play would serve as a source of comfort to helpless ladies who are mistakenly forced into such plights.

'Maṉōkaraṉ' is a serious type of comedy with full of intrigues. It has been hailed as his best creation. It has got more than five hundred chances to visit the theatre and dramatic troupes take pride in presenting this play before an audience. It is an epoch-making play in the history of Tamil drama.

The play is carefully designed and properly arranged to attract the attention of audience and to get the appreciation of the readers. It contains both dramatic and literary values. The plot is skilfully knitted and dexteriously built up. Excepting the appearance of a ghost as in Shakespeare's 'Hamlet' every happening is true to life.

The story is simple but edifying and attractive. A passionate king is enslaved by a self-willed villainous courtesan. Bathed in voluptuous pleasures the king ignores his faithful queen and valorous son. The trecherous courtesan adopts cunning means to get rid of the queen and the prince. She resorts to dangerous pursuits to put an end to the gallant prince with the help of a traitor. Whenever failure crosses her foot, she regains herself by fresh plans more diabolical than the former. She is wise enough to remain in the background.

The queen is very strong in her decisions and has handcuffed her son by getting strong promises from him. Even when the courtesan calls his mother a whore before his eyes, the prince has to stand mute to give respect to his promise. But his mind's fervency is betrayed by his facial expressions. With tremendous force and frenzied emotion the prince stands inactive before the callous courtesan.

Her corrupt nature blended with treacherous deeds would be paid back soon. Things develop in such a way that the king orders the execution of the prince. But he absconds with his faithful friend and wise minister. In his absence things take a different turn. The evil intentions of the courtesan come to light. The prince returns most unexpectedly to save his country from its enemies. The courtesan stabs herself to death. The king realises his mistakes done out of misconception and appeals to his wife for reconciliation. Everything ends in happiness.

The plot develops in such a way that the devil may win over the angel. The good people suffer a lot under the machinations of the wicked. The course of ths play is highly emotional.

Certain incidents are very sensational. But the end of the play is really justifiable.

Campanta Mutaliyār's earlier plays like 'Puṣpavalli' and 'Meykkātal' are also romantic comedies but cannot equal his later plays. In these plays the heroes and heroines are princes and their sweet-hearts. They come across a series of troubles from their rivals. They find it difficult to achieve the object of real love. In one of the plays the heroine's father stands in the their way of their easy union and delays their desire being accomplished smoothly and quickly.

Often the lovers are driven to pathetic situations and are forced to swallow sorrow. They are also made to meet with dangerous situations and enter into heroic adventures. The hero has to show his valour and skill during times of tribulations.

The villain is most callous, covetous and boistrous. He always poses himself superior in his abilities to the hero who is his opponent. In his ambition to achieve his object in view he enters into dangerous activities. As a consequence the hero and heroine have to suffer a lot. They are pushed into dangerous situations. So they have to struggle hard to relieve themselves. At last they will find a way of escape and finally succeed in their attempt of achieving their objectives.

In most of the romantic plays the villains are seen embracing their sorry fate which is not less than ignominious death. On the contrary the suffered hero comes out with flying colours and is praised by all. Real virtue has its own prize while black villainy will be punished.

Cūriyanārāyaṇa Cāstri's Kalāvati and 'Rūpāvati' are also serious comedies replete with intrigues between the protagonists and the antagonists. The villains indulge in obstructing the hero's progress towards his goal. Misconceptions in understanding realities help the plots to drag on further. But soon everything comes to light and the lovers are willingly allowed and popularly approved to unite themselves in conjugal fidelity.

'Kaviyin Kaṉavu' authored by S.D. Cuntaram was very famous on the Tamil stage on the eve of Indian independence as it was set up in such a background, The play is infused with political views which are acquired by the playwright when he suffers for the noble cause of freeing his mother country from its foreign yoke. He feels much annoyed about political anarchy and infuses such thoughts into the scenes in an effective way.

The playwright suggests through this play that those who aggrandise for power and position would resort to unlawful means to get them. They would indulge in inhuman activities to achieve their ends. Without any hesitation they would misuse their powers and abilities. They would be capable of planning strategies secretly and keeping themselves firm and secure in the confidence of others. They would be highly diplomatic in their dealings. They should be considered evil genius born to do harm to the nation. Really they are the trouble markers. Peace would be endangered by their activities. Always they are contriving to do something dangerous and harmful. All such actions are clearly pictured in 'Kaviyin Kaṉavu'.

The villain of the play takes advantage of the weaknesses of the ruler and tries to empower himself cunningly. He tries to ascend by deposing the ruler and works stealthily. Out of ignorance, the king accepts his flattering words as real praises showered upon him by an extra-ordinary genius born only to assist him. As a matter of fact the villain earns the confidence of the foolish king in order to establish himself over the state. Unknowingly, the king is really helping the evil designs of the villain by quickening his own downfall.

The villain is very busy in cutting off the ties between the king and his good followers. The honest followers of the king are stripped off their powers and are sent away one by one to taste bitter experiences as contrived by the heartless villain. They are so good as to suffer their fate patiently without developing any hatred for the thoughtless ruler. On

the other hand they keep vigilant watch over the contrivances of the heartless villain.

The good followers of the ruler join hands and most unexpectedly make a sudden change in the turn of events. They break open the secrets of the villain. The closed eyes of the king are opened to see the dangerous crevices in the heart of the dictatorial villain. The favourable turn of events leads to the utter failure of the villian's plots and the total destruction of the impostor. The hide-and-seek played by the wicked is defeated by the strenuous attempts of the good. The hypocritic mask worn by the villain is torn by the honest people. Honest service wins and just actions live. The good people are praised for their just actions while the wicked are punished for their evils.

There is a play within this play called 'Kaṉavu'. By creating such a dramatic situation the playwright tries to give out his message to the nation. He infuses a sense of true patriotism into the veins of his countrymen. Powerful expressions are used by the dramatist with the expectation of real effect upon them.

When creating the villain, the dramatist must have kept in his mind the dictatorial parasite Raspudeen, who had mastered and shattered the Russian royal family. The true picture of a patriot is also depicted in the play. Even at the point of death the real patriot should not betray his country. Under no circumstances he should fail in his duty to the nation. He should always be ready to do any amount of sacrifice for the cause of his mother country. The patriotic spirit of the dramatist is powerfully expressed through this serious comedy 'Kaviyiṉ Kaṉavu'.

There are many comedies in Tamil but a few are as successful and effective as 'Maṉōkaraṉ' and 'Kaviyiṉ Kaṉavu'. In most of the comedies the elements of both pleasure and pain are mixed almost as it really happens in the face of the real world. The dramatic personalities strive hard to achieve their objectives in life. They suffer painfully. They pleaes

heartily when they win easily. They wail and hail. At certain times they ail and try to heal. As in good plays these Tamil comedies contain suffering and death. There are dangerous calamities and happy collaboration. In all comedies the resolution is perfect happiness or at least a promise of success with a prospect of peaceful life.

The subject matter of the comedies is the complications of life and the consummation is the deliverance from the difficulties with sure success in life. So there is woe and wail in the course of the play and bliss and beatitude in the end.

Farce

A drama with low humour and extravagant wit may be called a farce. It is a dramatic work designed solely to excite laughter. Dryden feels that farce consists of forced humours and unnatural events[3]. Farce deals essentially with the tricks and quarrels of low characters of every kind. In it there is only one act and only in the first and the last junctures the comic sentiments predominate[4]. Mostly the farce represents the lower and coarser side of life. They fail to achieve the real aim of ordinary plays. It is not their concern to deal with the realities of life and the manners of society. The characters are very simple. Humorous words and actions are drawn into the service of farce Ridiculous props are sometimes used to give good effect.

There are some farces which depict the success and failure of life. In some of its scenes there is not only wit but also wisdom. But they are rare and scanty. Farce is a drama with ridiculous and improbable characters. The situations are created to provoke laughter.

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3. Dryden, Cit. Leo Hughes, A century of English Farce, (1956) P.14
4. A.B. Keith, Sanskrit Drama in its Origin, Development, Theory and Practice, (1920) P.109

A lot of farces visited the Tamil stage and made the audience laugh to their full. 'Kaṭṭai Vaṇṭi or Parataravaracaṉ' is an adopted piece of drama given in Tamil by K, Cuvāminātaṉ. Its original is in English written by Sir William in the name of Gondoliers'. The characters are divided into 12 village maids and 12 cart drivers. The full effect of the farce can be visualized only when it is acted on the stage. The play is packed with wit and humour It is mostly in verse with 5 acts. The play is adapted so nicely that the materials could not be doubted as foreign. Anybody can enjoy the play with real pleasure.

Cāvi, a humorous writer gives a piece of play called 'Vāciṅṭaṉil Tiṟumaṇam'. In this farce the dramatist conducts a marriage in the fashion of the Tamils at Washington in the congregation of the Americans. He has brought out most humorously the fantastic practices of the Tamils in conducting a marriage. It is full of fun and frolic. It may also be considered a criticism levelled against the age old customs followed by the orthodox Hindus in celebrating a marriage function. There is much to laugh but less to think.

Pārati Tācaṉ's 'Kaṟkaṇṭu' is a farce which provides ample opportunities to laugh but at the same time serves something to think and learn with serious consideration. He wrote this play with the aim of reforming the society. Most humorously the playwright presents the facts but with equal seriousness he criticises the marriage of old men with young girls. What he gives is really effective.

Campanta Mutaliyār may be considered the fore-runner of writing farces in Tamil. Caticakti, Vaikuṇṭa Vaittiyar, Caṅkītap Paittiyam, Cōmpēṟi Cakuṉam Pārttal and Stiri Rājyam' are his farces. They are really humorous ridiculing the ignorant life led by ordinary people.

In 'Caticakti' the playwright brings to stage the life of a shepherd who is over-ruled by his wife. He scoffs at the innocence of the poor folk and pokes fun at their foolish behaviour. He brings out the merry tone of their fantastic way of life which is a source of continuous laughter.

At times the actions seem to be improbable. Even then the materials served are delicious and interesting.

'Stiri Rājyam' is the story of a hen-pecked husband who is always at her services. He is scoffed and laughed at by a boy who always watches his activities at home. Certain incidents seem to be exaggerated and so they lose their real effect.

The farces in Tamil deal mostly with cheap materials. They may please the children more than elders. Sometimes very cheap and vulgar wits occupy the scene of action. The language used is colloquial and it seems to be artificial. In spite of their notable defects they serve as a medium to induce laughter. At least for sometime they can make the audience forget all their woes and worries of life. A world full of cares needs such dramatic presentations.

Satire

Satire may be defined as the expression in adequate terms of the sense of amusement or disgust excited by the ridiculous or unseemingly provided that humour is a distinctly recognizable element and that the utterance is invested with literary form. Without humour satire is invective, without literary form it is mere clownish jeering.[5] In short satire is merely a work of literature in prose or poetry which holds human follies and vice upto ridicule.[6]

There are certain elements in satires which have to perform something more than producing comic effect. They have to do the task of calling human beings to realise their own follies and flaws. More than this a satire must make them think and eradicate their faults. There are certain pointed comments in a satire which are born out of serious

5. Encyclopaedia Britanica, Vol. 19, P. 1086.
6. Jordon Y. Miller, American Dramatic Literature, (1961) P. 367.

observation. It is the product of the sophisticated mind which calls for an intelligent audience for its best appreciation.[7]

The satirist works upon materials drawn from the significant figures of contemporary life. They present certain types which represent certain folly or vice. If any satirist leaves the audience without anything to think he is not doing justice to his work. He must reveal the salient features of life which require serious thought by the people. Stritcly speaking it is not the main concern of a genuine satirist to provoke laughter. Often the laughter arising from satire is uneasy. In the opinion of Miller the smile or chuckle falls short of complete amusement.[8]

During the earlier half of the tweatieth century Campanta Mutaliyār has watched the social faults of the Tamils very closely. His love for his fellow-men is so real that he is pained much to see them doing faults. He wants to correct them without hurting their feelings. In his earnest desire to consolidate the society he creates a series of satires and stages them. They are powerful enough to evoke laughter. Of course they are pointed thrusts against the wrongs done by the people. But the seriousness in them is sauced with witty comments which produce much laughter. No doubt they would make the wrong-doers think and realise what they have done.

In his social plays satirical comments are scattered here and there whereas in his 'Capāptai series' they are the sum and substance of the plays. The follies found in the society are thrown open on the stage. The mistakes made by certain individuals are also pointed out humorously. They are presented in such a nice way that they produce laughter among the audience. As a matter of fact his

7. Lawrance Langner, The Play's the thing, (1960) P. 40.
8. Jordon Y. Miller, American Dramatic Literature, (1961) P. 367.

satires are profoundly interesting to the spectators. The satirical comments are so powerful that they would force the people to rectify their faults. Moreover the playwright supplies progressive ideas and valid suggestions for betterment. The humour in these plays is 'irritation recollected in tranquility'[9] as that of Shaw's satires. Campanta Mutaliyār has done his satirical works in the path of Charlie Chaplain who has made the people laugh by telling them the plain truth of things.[10] Actually Campanta Mutaliyār gives the faces openly as he sees them in the society.

The proceedings in the court of law is briefed satirically in 'Capāpati-Tuvipāṣi'. The English men who are the judges in those times, due to the misinterpretation of the translator would go wrong. Such a wrong thing should be avoided in their judgements. The colloquial language used and the meaningless fear shown by the laymen are also exposed in satire. The mixing up of English and Tamil in ordinary speech form is humorously condemned by the playwright. Fantastic expressions like 'Egg Jaketly'[11] (Exactly) and 'they both Camātāṉamāyified'[12] are pointed out with pain amid loud peals of laughter. In these instances, the exercise of satire consists in giving out the general defects found in the society.

As an active member in a dramatic club, Campanta Mutaliyār knows much of the difficulties in conducting dramas and as a director of plays he knows fully well about the irregularities of the actors in conducting rehearsals and staging plays. In order to set things right, he has amplified their mistakes and faults in one satire called 'Capāpati-Rehearsal'. He shows great efficiency in creating this satire

9. Fred Mayne, The Wit and Satire of Bernard Shaw, (1967) P. 76.
10. Charlie Chaplain, Cit. Max Eastman, Enjoyment of Laughter, P. 237.
11. Campanta Mutaliyār, Capāpati-Tuvipāṣi, (1906) P. 11,
12. Ibid, P 5.

in an effective way. Through this play he paves the way for a revolution in staging Tamil plays.

The position of Tamil teachers in the society is deplorable. It is because of the respect given to English education. Moreover certain teachers prove themselves misfits for teaching of Tamil. All these are ridiculed most scurrilously in the hope of improvement in the satire called 'Capāpati-Tuṇukkukaḷ.'

In another satire named 'Capāpati-Ciṉimā' the serious handicaps and the various difficulties in the film industry have been discussed vividly. The selection of a good story, and fixing up of suitable actors are the primary difficulties. Old actors sending their photos taken when they were young is criticised. The pointless postponement and pretending sore-throat of the actresses are pointed out. The stealing of ideas from other stories is also exposed with an objection to doing so. The film industry can be successful only through cooperative endeavour and sincere service.

Campanta Mutaliyār has tried to point out the defects of the society in a polished way. He approaches problems optimistically and has achieved something substantial and useful. Though he cannot be considered a colossal satirist, he can be respected as a sincere reformer of the society.

Cō (Ramacāmi) occpies an important place as a satirist expecting very good reforms in the society. He knows thoroughly the ins and outs of the society he lives in. He thinks deeply over the problems and anticipates their after-effects if left unsolved. He approaches social ills with clever diagnosis and suggests ways for their healing with clear vision of the future. The political situations are analysed amidst serious opposition. He tirelessly uses his sharp pen to see people mend themselves.

Cō never fails to attack the dark corners of political strategy. He does the operation work seriously unmindful of the serious reactions in the political circles. He tries to

show the correct path of progress. Most intelligently he points out the pit-falls of the politicians and most courageously faces the dangerous situations that develop thereon. He advises the people with an equitable mind to safeguard them from further dangers. Often times his efforts meet with adverse effects but he takes them with ease and tries to renew his efforts with more vigour and enthusiasm. He would not fear and accepts the challenges bravely and continues his onslaught for the good of the people. Whether they accept him or not he won't care. He is performing his duty to the people sincerely through his satires. Much is there to laugh but there is much more to think. Sometimes his attacks are very severe. No doubt Cō Ramacami is a powerful satirist.

'Makamaṭ Piṉ Tuklak, Yārukkum Veṭkamillai, Maṉam Oru Kuraṅku, Campavāmi Yukē Yukē and Kovaṭis are some of his satires. Most of them are political satires. They are striking and pointed and when they are staged there would be explosive laughter in the auditorium. What he tries to impart has been understood by the people. But what he desires to achieve has not been successfully achieved. Without realisation and without proper understanding people go in their own way. The satirist has done his job truly to his own satisfaction. He really embraces trouble for the good of the people. Through satirical plays Cō tries over and over again to cultivate the minds of the people with better understanding about the realities of political divergencies and diplomacies. He aims to cultivate the democratic soil hoping for a good harvest in the future, He suggests ways and means but it is the option of the people to decide for their promotion and better living.

Cō Rāmacāmi's satires are intelligent, interesting and factual. They are attended in large numbers since they are modern, real, artistic, appreciable and entertaining. People enjoy with the dramatist but not co-operative in his calculated work of changing the destiny of the political policies of the country. Loud laughter and high praises are not the main things expected of a satirist.

The plays of Kōra are mostly satirical. 'Cīpāricam, Piñcil Paluttatu and Peṇcāti are a few which touch the vital parts of the society. He points out the defects more seriously and suggests remedies which are ahead of the times. He believes such things must happen or else the society cannot improve.

The satires of Nāṭōṭi, Pūraṇam Visvanātam and Kōmal Cuvāminātaṉ are mixed with farcical elements. In their plays laughter occupies the show mainly. They give cheer and joy to the audience much more than anything else which of course is necessary in this world full of worries.

Āṟu Aḻakappaṉ has attempted to present a few satires of short duration. He tries to stress only one point in each piece and that too with great force. The satirist wants to point out certain defects in the society.

Some of the satirists dignified this art from by rendering it as an instrument of morality. It seems to be a development implying considerable advances in the reformation of the society. The bitterness of attacks on individuals in political satires may tend to serious consequences quite against the anticipatory improvements of the satirists. Some of the satirical comments obtain unrestrained freedom and so they are not confined to established literary forms. Most of the satires make the audience merry and lead them toward realising their follies and vices. They are useful and interesting,.

Burlesque

Burlesque can be differentiated from satire in the same way that the clown who slaps his fellow clown with a bladder is differentiated with the fencer who attacks his adversary with a rapier.[13] Burlesque is not at all serious and most of them exist for their own ridiculous qualities· The travesties can easily excite a loud peal of laughter among the audience who can easily visualise the absurdities in them since they are in the know of the play travestied. The absurdity exists for its own sake. People may laugh at the witty lines and the exaggerated rant. They are

13. Lawrance Langner, The Play's the thing, (1906) P. 40.

able to compare them with the existing play on which the burlesque is built up.

Burlesque takes much from other writers but they have the merit of altering what they have stolen.[14] It may be treatd as an ironical or satirical composition. It is intended mainly to excite laughter Of course a burlesque is a comic imitation of a serious literary work as 'Rāmāyaṇam' converted into 'Kīmāyaṇam' and 'Nantaṉār' into 'Kintaṉār'. It is to be noted that the heroes behave like clowns and Gods as if they were the lowest of human beings.

Burlesque is closely related to parody in which the language and style of the work are being mimicked. It realises more on an extravagant incongruity between a subject and its treatment. Its effects are in general broad and coarse. [15] The burlesque gives the audience familiar theme treated newly in free merriment. The display is spectacular and appealing. It makes a dominating appeal to the audience because of its bold merriment.

'Cantirakari' is the best of the burlesques found in Tamil. It is said that there was a work in the nineteenth century called 'Karuppukaḷ' which was the travestied form of 'Tiruppukaḷ'. It is not in the form of a dramatic piece. But 'Cantirakari' is in the best form of play written by Campanta Mutaliyār as a burlesque by taking materials from 'Ariccantiraṉ' As the playwright desires to have at least one specimen in every kind of drama, he has attempted to write this burlesque. [16] Since he takes his source material from a widely known story, 'Cantirakari' becomes very popular among the audience.

The hero of 'Ariccantiraṉ' is one who never speaks a lie even in the most trying ordeals whereas Cantirakari, the hero of the burlesque is one who never utters a truth even

14. Allardyce Nicoll, A History of English Drama 1660—1900 Vol. IV. Early 19th Century Drama, (1952) P. 153
15. Encyclopaedia Britanica, Vol. 4 P. 434—435.
16. Campanta Mutaliyār, Cantirakari, preface, (1923) P. 1

under the most fortunate circumstances. Its display provokes laughter and the play is meant only for merry-making. People have to enjoy but they are not expected to extract any ideal from it.

In order to give greater piquancy to the plot, the playwright has inverted the names of characters. Ariccantiraṉ has been changed to 'Cantirakari', Cantiramati to Maticcantirai, Kāla-kaṇṭaṉ to Kaṇṭakālaṉ, and so on. The minister is called 'Acāttiyakīrtti' to suggest the falsehood in him quite contrary to his original who is named 'Cattiyakīrtti' making him a symbol of honest service and earnest behaviour. Even the scenes and actions have been changed diversely. While Ariccantiraṉ is the king of Ayōttiyā in the north, Cantirakari is the king of Maṟavanāṭu in the south. The former goes to Kāci whereas the latter goes to Teṉkāci.

In the original the scene of action begins in 'Tēvalōkam' whereas in the burlesque it starts in 'Yamalōkam'. The people complain to Ariccantiraṉ about the devastations caused by the wild animals and request him to safeguard their provisions from destruction. In the burlesque Sage Cistavacu creates some animals in order to draw the king to the forest. The actions are quite contrary to the original play.

The audience may feel contradictory emotions evolving from them as the action is developing on the stage. The elements of pathos are found dominant in the original whereas humour predominates the burlesque. Reality of action is in 'Ariccantiraṉ' while pretension is in 'Cantirakari'. The former is very serious quite contrary to the latter which is very light and merry-making. Some of the passages and sayings in the burlesque are contradictory and meaningless to the traditional usages. The conventional practices of life have not been adhered to in the burlesque.

It is to be noted that this burlesque is not intended to ridicule its original. The absurdities found in the burlesque exist for their own sake. There is no satire in them. But at certain situations the action seems to be farcical. The subject matter is

treated in a coarse manner. At times the hero and heroine deliberately make others laugh at their behaviour and actions. Campanta Mutaliyār has successfully created 'Cantirakari' as a good burlesque in Tamil.

N. S. Kiruṣṇaṉ and M. R. Rātā have tried to enrich the Tamil stage with burlesques. Still expectations are there for better productions.

Melodramas

Melodramas are those dealing with dangerous pursuits which give rise to intense feeling. The pent up emotions are roused to extreme levels. Generally the action moves very swiftly to intensify the evolved feelings. Revenge themes are commonly treated in melodramas. They openly expose the scenes of duels, fights, murders and the like. Blood-sheding is common in their scenes. But they are different from tragedies. There are a few of this type in Tamil.

P. S. Ramaiyā has written two melodramas namely Poliṣkāraṉ Makaḷ' and 'Pūvilaṅku'. The former play is designed with an expectation that a person should not descend himself to the low level of an animal possessing ability to rise himself as a superior personality. Man is provided with common sense. He is able to know what is right and what is wrong. As a sophisticated being man should be virtuous His life sould be devoid of vices and he must follow the path of righteousness at all circumstances.

The villain in 'Pōliṣkāraṉ Makaḷ' is an embodiment of vice while the heroine is the very personification of virtue. She is the typical form of chastity and very strong in her love for the villainous hero. But the villain deliberately seduces her in his deceptive love for her. She is an angel whereas he is a devil. The conflict arises seriously by the interference of the heroine's father and brother. Things develop in the wrong direction for which the heroine falls a victim. She embraces death pathetically. The audience are expected to leave the theatre with wet eyes.

'Pūvilaṅku' stimulates national spirit to a greater degree. The hero leaves his college as a freedom fighter against the wish of his father. His beloved helps him a lot against the desire of her father. The hero enters into a series of dangers for the cause of his nation and to keep his love relations with the heroine. When he is at the verge of death, his lady-love comes to relieve him with great affection and with great seriousness. She hand-cuffs him with the garland as a mark of arresting his unlawfal dealings in the name of service to his country.

The daring actions of the college student in co-operation with fearless lads, his attack on the police and his plans in secret are all portrayed in an emotional manner. The way he meets the heroine is surprising and deceptive. The action passes quickly kindling the emotions and political fervour of the audience. Young blood boils with tremendous force and energy at the thought of national freedom. It refuses to think practically and reasonably, but dares to act fearlessly and invites danger to life.

Nāraṇa Turaikkaṇṇaṉ's 'Uyirōviyam' and S. T. Cuntaram's 'Maṉitaṉum Mirukamum' are also melodramatic. Tense situations are created and intense emotions are produced. They expose powerful feelings and move us at the fate of certain good characters.

Melodramas are built upon the emotional feeling of human beings. Their wrongs done in weak moments and their bitter consequences are brought out with force. Most of the characters are of emotional types. Daring actions quicken the pace of serious action. As far as possible the guidance of normal thinking is avoided by the main characters of the melodrama.

Social plays

Most of the plays staged before the Tamil audience in the later half of twentieth century are social. They bring to stage a part of humrn life in their social setting. The playwright keenly watches the life and role of the people in the society and notes the pecularities in them. People have to face

innumerable problems in their daily life. Social beliefs, practices, customs etc. are all watched by the playwrights. Society is the breeding centre of all kinds of conflicts. It is the germination ground of both good and evil found in human beings. People quite often meet with friction and entangle themselves in conflicts leading to serious consequences. Often times they are fatal and inhuman. Good collides with the bad and serious troubles in the society are caused with monstrous effects. All these social situations serve wonderful scenes for the social drama.

The dramatic stage is one of best media to convey useful instructions to the society. People visit the stage to relax themselves from their turmoils of daily life. So they would be quite attentive and pleased to know things supplied through the stage. Before the stage they are ready to absorb rather than to resent and disturb. With less protest they would accept facts and principles.

If the materials supplied are quite known to them as they see in their society they would be more happy. They would witness and enjoy with increased curiosity. They make themselves ready to watch attentively what is going on on the stage. This is a favourable situation for the playwright to teach the audience the way of good life in the society. The secrets of life can be opened easily. What is dark in the real society would be crystal clear on the stage. Serious social problems are taken for open discussion and possible solutions are sought out. What is accepted before the stage would be practised in real life.

Among the modernized plays 'Poṉvilaṉkukaḷ', written by Campanta Mutaliyār and staged in 1910, is the earliest of all the social plays in Tamil. It deals with the frustrated life of a diseased lady who is ostracised from family life by her educated husband. He is after another fashionable lady who is a Christian. He is attracted by outward appearance disliking the modest behaviour of his faithful wife. Situations are created in such a way that this man renews his relations with his wife more intensely than before. They are reunited to resume a happy and contented life.

The dramatist modestly atttacks the infatuation for external beauties by the educated men. They forget the real pleasure of family life and allow themselves to be washed away by outward shows and ostentatious pretentions. The play tries to save them from such dangerous currents found in the society. As felt by the dramatist such pitfalls on the part of the educated men would endanger the social order. By staging 'Poṉvilaṅkukaḷ' the playwright holds red signal to the society to escape such a danger in future.

There is an interlude in this play which opens the underground world to the open world. It depicts the deceptive nature of innocent people who fall into the hands of hypocrites. They tempt ordinary people to fall into their cunning scheme which is an abyss. Once they fall into their traps they would not be allowed to escape. He advises to root out such social enemies. The playwright flashes something which is very useful to the society

'Pōli' (Imitation) is another social play written by RV, an intelligent dramatist. It is highly impressive and very useful to the modern society which is driven away by vanity and imitation. The playwright lashes at the imitation followed by town dwellers in the name of prestige and civilization. The wanton life led by the middle class people is seriously criticised by the playwright. In the name of social prestige people behave wrongly and endanger themselves. They welcome troubles and blink to escape.

With the help of a young couple living in a portion of a rented block with a few other families of various rank and position, the dramatist schemes his dramatic design and deliberately opens out the secrets of life in imitatlon.

He tears out the masks of many with an amount of boldness in his pen. In the guise of social respect such people are leading an ugly life. They want to seal their nastiness from the eyes of the world but the dramatist takes bold steps to break open the seal and make the inside out. Some speak sweetly by keeping poison in their hearts. A few pose

themselves as very rich without a penny in their pocket. Husbands are deliberately deceived and betrayed by the wives. When the former come to know of the latter's secrets, they purposely hide the fact to keep their prestige in the false society. The play ends with the fact that everybody has got his secrets in every other's pockets. The pretended masks are torn off and the ugly faces are shown out.

The playwright has made a serious operation as efficient as a talented surgeon who genuinely tries to save his patient who is dangerously diseased. He has done the operation well. It is the duty of the patient to make it an ultimate success.

In 'Muttuccippi' the playwright Āṟu Aḷakappaṉ wants that the energetic fervour of the affluent in the modern society should not blow away remnants of the cultural traits in the veins of the Tamil people. He hits hard at the wrong doings of certain officers quite against the moral bindings of the society. He speaks out against the pretentions of married men focusing their attention on unmarried girls working in the offices with false promise of marrying them. They leave their families uncared for in their mad desire for another who looks attractive and amorous. The dramatist warns them about the impending troubles connected with such illicit love affairs. With suspensive effect the playwright tries to develop the plot and hopes to rouse the curiosity of the people in their eagerness to know about the things to come.

The play 'Akṉi Cāṭciyāka' by Kāvirināṭaṉ tries to warn the society against its infatuation for wealth and power. Vanity is the root of many evils. Ostentation demands plenty of money. A vainglorious man resorts to illegal means to amaze wealth. In his mad desire to get money he would go to the extreme level of committing murders. Often times innocent and good people would fall preys to his crude desires. The play gives more importance to facts than any other thing. According to the author, the play is a thing actually happened. He presents what he finds in the society. The people suffer a lot and a few meet with sorry fates. But in the end the rogues are paid sufficiently for their atrocities committed earlier.

The playwright brings out human feelings without any inhibition. The weaknesses and follies commonly found in an average man are shown clearly, The cruel treatment of the subordinates by their superiors is also pointed out precisely. Real service is not honoured by the powerful persons. The dramatist is open in his comment that imitation is criminal and pretention is foolish. He concludes that honesty has its own reward. Plots hatched in secret would be watched carefully and when time is favourable they would be broken without notice. Plain and open action would win the race. Straightforwardness has got its own prize at least in the end of one's life.

'Poṉkuṉcu' a short play by T.V. Vīrācāmi illustrates the maxim 'Love thy neighbour as thyself'. The play is formed out of seriousness to give a remedial shock to avarice which tends to do heartless crimes by getting large sums of money as ransoms for diabolical actions.

'Vaḷḷi Maṇam' hammers hard upon the ills perpetrated by the society on widows. They may be young and helpless. The swelling of youthful pleasures might not have dried up. In that sorry fate they are tempted by rich fellows. But the end disappoints them mercilessly. Something proper and constructive must be done by the society to redeem them.

The social arena is filled with bombastic speeches and false promises. They won't find solutions for social evils. Constructive action after serious thinking can do something good in curing social maladies.

C.N. Aṇṇāturai staged a number of social plays which have revolutionised the society in so many ways. His plays implant social and political ideas in the minds of people. 'Cantirōtayam, Vēlaikkāri. Ōr Iravu, Nallatampi, Kātal Jōti, Pāvaiyiṉ Payaṇam, Etaiyum Tāṅkum Itaiyam, Nīti Tēvaṉiṉ Mayakkam are some of his famous social plays.

In the hope of reforming the people he conceived certain characters like Turairāj (Cantirōtayam) Āṉantaṉ (Vēlaikāri)etc. Āṉantaṉ's fiery speech in the temple of Kāli is really emotional and sensational. He vehemently challenges the power of

the goddess. It is really a dead blow to the irrational faith of the people. The playwright strongly feels that the society should be changed at any cost. He is firm and sincere in his aspirations. So his words are very powerful and highly effective.

In 'Ōr Iravu' Aṇṇāturai wants to attack the evils of drinking, prostitution, lavish jollity and the like. He exposes the ugly picture of the existing society in scene 44. The demoralization of the society because of its ups and downs has been pointed out in Nallatampi. Though the play is full of fun and frolic, it aims to put an end to the disparity in the society. He gives due weight to intelligence of individuals and artistic eminence of particular persons. But all people must share the benefits of the society with equal rights. Forceful prevention from any would lead to trouble. He wants the society to change according to the understanding of the times. The needs of the society should be satisfied with proper understanding or else revolt would take place.

Inter-caste marriage, and remarriage of widows are encouraged. The rich irritating the poor is condemned seriously. Rational thinking is insisted on. The old shibboleths followed by the orthodox people are blown with alarm. Social ills should be remedied or else ruptures break out to disturb peace and prosperity.

'Maṇamakaḷ Vantāḷ' by P. Nīlakaṇṭan condemns seriously the practice of giving dowry to brides. Such a bad system would disturb the domestic pleasures of many houses. Aru Rāmanātan in his 'Vāṉavil' wants to establish a social order which is free from the barriers of caste and community. They are really the sources of conflicts and disruptions. The speech of Parvatam to Vētāntam is worth-considering. He longs to see a rainbow to appear in the sky of Indian society. There should be unity in varieties. The castes and creeds should be united into one race and should radiate brightly as an attractive adoration in the canopy of Indian society.

Some of the beautiful speeches in the play are very powerful instruments to stir up our feelings to enter into constructive

action. The playwright expects a total revolution in the society to make it modern and real. He attacks impostors who deceive the society and do harm to the people. 'Vāṉavil is a very good social play with real merits of its own.

M. Karuṇāniti deals vividly with the marriage rights of women in his social play 'Naccukkōppai' Palaṉiyappaṉ a man of heroic temper fights hard to establish a society in which women can enjoy marriage rights by using their free will. They should not be curtailed by any power from exercising their right of selecting a bridge-groom of their own choice. The playwright also contributes to the field of Tamil drama through his plays like 'Veḷḷikiḻamai, Pōrvāḷ, Tūkkumēṭai and Kākitappū'. He persistently insists on the liberation of women-folk from the yokes inflicted by men. He is very powerful in his expressions.

V. Sp. Māṇikkam tries to reflect a section of the society in his plays 'Nellikkaṉi' and Uppaṅkaḷi'. The plays discuss the causes and effects of the down trodden nature and the inferior status provided for women in the society. His approach to social problems is psychological and practical. The function of ladies' clubs and mother centres is discussed and examined after serious consideration of the position of women in the society. They must function properly with an independent view. Then only they can carry out their aims properly and effectively. The dramatist feels very sorry for the poor conditions of the parents who cannot get their daughters married in proper time. The dowry system stands in their way. They cannot maintain their social status for want of money. Such state of affairs should be put an end to.

'Iṉpattuḷ Iṉpam' of Kaliyāṇarāmaṉ is a long play which discusses in detail the conflict between the rich and poor in deciding the social problems like maintenance of power and status. The weaker aspects of the degrading society are taken for consideration. The progress of the society is completely disturbed because of its inequality complex. The evil habits like drinking and gambling are seriously attacked.

The playwright warns the society by pointing out its defects and pitfalls. The society should be remodelled or something most undesirable may happen.

Āṇṭi the author of Mātru Cāpam' (The curse of the Mother) approaches certain social evils with an authorative indication of serious consequences. His suggestions for further improvement are worth considering.

There are a number of such plays seriously discussing social problems. Most of them suggest to better the prevalent social conditions. It is not a magic to work out social changes in a short time. The problems should be understood properly by the people. Playwrights try to do as much as they can. People must realise what they have said. Social plays have substantiated the work of social reformers.

Since the social plays are created originally by the playwrights they have constructed the plots satisfactorily. The play 'Carācarikaḷ' was written in verse breaking the conventions of traditional forms of poetry by Nā. Kāmarācaṉ. Stray incidents found in the society are tied up into a play. There is nothing to say about plot-construction. The author pays more attention to theme rather than any other technique of dramatic presentation. Social problems of the middle income groups are dealt with in portions and connected by a dramatic thread.

Puranic Plays

'Purana' gives the sense of 'old'[17] and 'Puranam' means 'old story'.[18] The main object of the compilation of puranas is to preserve old traditions which come from remote antiquity. They are derived from the same religious system as Rāmāyaṇam and Makāpāratam and they present peculiarities which point to their belonging to a later period and to an

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17. Sanskrit English Dictionary, Sir M. Monier Williams, Oxford (1899). P. 635
18. Maturai Tamil Dictionary, Vol II, P. 259.

important modification in the progress of opinion. They are popular, sectarian compilations of different periods of mythology, philosophy, history and geography and the sacred law intended as they are now used for the purpose of religious institution.[19]

In western countries there are plays dramatising Biblical stories which are called mystery plays. Drama in India China and Japan drew its forms and materials from the hymns and dances used in the festivals of Gods. So it is clear that from early times puranic materials have been used for the composition of plays.

The puranas make colourful pictures which personify diverse facts and phenomena of legends. The adventures of heroes would appeal to the imagination of the audience. Most of the puranas are derived from the two epics Rāmāyaṇam and Makāpāratam When these stories are handed down from one generation to another a lot of changes might have taken place. But traditions are preserved even in translations. Though many of the plays are formed out of the epic stories some are based on local legends and history. The stories are various and so are the plays.

When staging puranic plays, the dramatists set their imagination work in the modern line of thought. The characters are allowed to move freely on the stage reflecting their natural qualities in puranic peculiarities.

We see Aruccuṉaṉ as valorous, Kiruṣṇaṉ as deplomatic, Ariccantiraṉ as truthful, Ciṟuttoṇṭaṉ as pious and Vaḷḷi as faithful in love. The incantation powers of the sages and the providential powers of Gods are very freely used. They are not against the desire of the audience. They expect such things in the puranic plays. So nothing abnormal would be felt by the audience when such of the extra-ordinary actions are brought in the action.

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19. S. M. Ali, The Geography of Puranas, (1966) P. 1.

There is much thought in the presentation and development of the romantic myth 'Vaḷḷi Maṇam'. It is a very familiar theme to the people. It bids fair to become established among them with sacred authority. Nevertheless for a critical mind it appears pure delusion and unbelievable exaggeration. Plays depicting the success of the epic heroes impress the audience very much. Pathetic stories like Cārankataraṉ would draw tears from their eyes. In their sympathy for their fates, they want to see them again and again. With a melting heart people show their sympathy for the suffering of the pathetic heroes. Their eyes would be dripping all the time.

Moreover puranas personify abstract ideas or inanimate objects with the sole purpose of making facts easily understandable and also for ensuring the easy rememberance of events. Through the puranic plays the dramatists try to teach the philosophy of life. The strength of fate and the value of faith are effectively instructed to the audience. Firmness in faith and abdict submission to God are the keynotes of the plays like Ciruttoṇṭaṉ and Mārkkaṇṭēyaṉ. In short puranas mainly deal with the principles of existence as creation, preservation and dissolution. Most of the playwrights have sincerely preserved these principles in the puranic plays

Playwrights have picked up certain episodes and characters one after another and finally reduced them to mere types. Some take special care in modernizing the old materials to convert them into fine pieces of plays. Thereby they command full respect from the audience. Campanta Mutaliyār has written 'Koṭaiyāḷi Karṇaṉ' the story of which is well known to the audience. He paints the known materials with new colour and thereby arouses the curiosity of the spectators.

Ordinarily the dramatists ignore the dramatic elements in a story and aim at typifying morals. So their productions very often meet with failures on the stage They should be courted with new ideologies that suit the change of times. Sometimes these mythological stories intermingle and colour the vision of the dramatists and assume a new signficance and enrich that vision with a deeper and nobler import.

The plays of different authorship of the same story may give different appeals .according to the talented craftmanship of the playwrights. No doubt the efficiency of the actors has to be considered in this respect If the actors are powerful and talented it would not be necessary to enervate the audience with the curiosity of expectation in the turn of events in the story. Modifications in the original stories are allowed in puranic plays. The colourful pictures in puranic stories which embody diverse facts would appeal to the imagination of the people.

In 1917 M.V. Kōvinata Rāja Aiyaṅkār wrote 'Kucēlar' in 5 acts with 3 scenes each. The work bristles with apt quotations from the classical works of Āḷvārs and Kampar. The storys basesd upon an incident from Srimat Pākavatam but the dramatic plot belongs to the author. True devotion to God is insisted on throughout the action. Some of the characters are of the playwrights' own making representing certain ideological qualities. National spirit is introduced according to the needs of the time. The pinching and paining of poverty are depicted in fast colours. Some of the potent vices prevalent in the society have been marked out purposely and intentionally. Simple style is adopted to make the play homely and attractive.

C. R. Patmanāpa Aiyar produced 'Kīcakavatam' in 1912. He has employed Sanskrit words in the speeches. V. Cuvāminata Carma's puranic play 'Apimaṉyu' published in 1934 and M. Visvanātaṉ's 'Appūtiyaṭikaḷ' show some changes in dramatic construction from old materials. They seem to be a transition from the old to the new They inculcate virtuous feelings besides devotional thoughts.

'Tamayanti, written by P.A. Piraṇātarttikāra Civaṉār in 1912 is full of pathetic situations. Caṉipakavāṉ appears as a comic relief which affects the general nature of the demi-god. The virtues of truth and chastity are stressed through out the action. The puranic plays of Caṅka.atās Cuvāmikaḷ and Campanta Mutaliyār are quite modern. Common people are more attracted by Caṅkaratās Cuvāmikaḷ's plays

because he is very simple in his style. Both of them mix comic elements without direct connection with the main plot. They are careful not to mar the original characters by making them comical as some others have done.

Campanta Mutaliyār has tried to minimize the intensit of pathos in his plays 'Ciruttoṇṭaṉ' and 'Ariccantiraṉ' by inserting certain extra-comic scenes. Eventhough they stand aloof from the main action, they are serving their purpose of comic relief suitably well. The interruption of these comic scenes lightens the hearts of the audience from the heaviness of the serious actions in the main plot.

Many puranic plays were staged in the earlier part of twentieth century. The Tamil audience evince much interest in witnessing puranic plays. When social plays become popular they begin to disappear slowly. But from the seventies of twentieth century they become popular again thanks to the dramatic craftmanship shown by Maṉōkar and his troupe in staging puranic plays. He shows real talents in staging them most impressively to the present day audience. Modern techniques are adopted by him. He practices certain techniques by using modern scientific appliances.

Historical Plays

History is more than chronicled events. It is something more than abstracted economic and political causes and their effects. To make a drama out of history is to recognise that 'time present and time past are both perhaps present in time future.'[20] In all history it is inevitable to trace out the marked philosophy of life. Then only it is useful as a guiding factor for the future generations. A historical play should bring out the richness in the past to be of some use to the present. It should be a symbol of the tension between imaginative reality and historical fact.[21]

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20. Arther Sewell, Character and Society in Shakespeare (1951) P. 47-48.
21. John Middleton Murry, Shakespheare, (1922) P. 180.

An impressive incident in history or a part of life related to a istorical personality may be dramatised with usefuls tips for life. The playwright gives more importance to event than the biographical details of the hero. It is not his concern to give the actual speech or even action of the historical person but some important points connected with his life to form an impression of what he was in life as felt by others. The duty of the historical playwright is to show the person and his actions in a dramatic setting with the historical background in a way to impress the audience without prejudice to reality. Such a play is not history. So it is not factual. It is an art prepared upon facts.

Sometimes the playwright may be forced to project two or three historic personalities in one of his characters. He could not be insisted to follow the sequence of incidents as found in history. According to the demands of the dramatic situations he is free to add or subtract incidents by crossing the limits of actuality. If he needs he can create characters and imagine incidents. The names of the important characters and the poignant actuality of events should be kept.

The playwright is at liberty to introduce his own ideas but it should not affect the historical identity of any character or any incident. What he adds should not be extraneous or disconnected with the historical sequence of events. The phantasy of the dramatist cannot be controlled but he should not go far away from the realities of history. What is morose and dull in history has to be given impressively and interestingly. The dramatist has to prepare an art out of historical materials served to him in order to perform an interesting play to entertain an audience. It must instruct them something about life besides substantiating their knowledge of history.

There are a few historical plays in Tamil. As known at present it may be considered that 'Rājarājsevara Nāṭakam' referred to in Tañcāvūr inscription (984 A.D.) is the earliest historical play in Tamil. It is assumed that the play deals

with the achievements of king Rāja Rājan I and the Big Temple at Tañcāvūr built in his period.

Aniti Nāṭakam staged in the eighteenth century delineates the strong protest by Khan Sahib against the tyrannical regime of the Nawab of Carnatic. He valorously fought and died in the battle. It carries much of historical details and storms vehemently upon the cruel rule of the Nawab. In the latter half of the nineteenth century the historic role of Rāja Tecinku, ruler of Ceñji has been written as historical plays by three different dramatists.[22] In the nineteenth century there are also other historical plays like Manunīticcōlac Cakkaravartti Carittirappā (1882) and Cōla Vilācam (1886). But all these are musical plays written to be performed as street-shows. There are exaggerations and superstitions amidst historical facts. They were popular in those days. They are not in the modernized form of dramas.

'Visvanātam' (1906), Marainta Mānakar (1942) Rājā Tēcinku (19-7) and Vēṅkaiyin Vēntan (1973) are all verse plays dealing with historical materials. Some plays trace out the lives of a historical persons from birth to death. They are to be called biographical plays. Putta Avatāram (Campanta Mutaliyār) Paccaiyappar (M. Varatarājan) and Tiruvaḷḷuvar (Valittunaivan) are all of this type. Plays like Vīrapāṇṭiya Kaṭṭa Pomman (P. K. Cupparaj) Mīrāpāy (Kiruṣṇacuvāmi Aiyar) and Tiruvaḷḷuvar (Āru Aḷakappan) are built upon certain remarkable incidents related to these

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22. (i) Tecinku Rajan Vilācam, Maturai Muttukavi Rāyar, Madras (1869)

(ii) Tēciṅku Rājañ Nāṭakam, Vīrapattira Aiyar, Amarampēṭṭai (1969)

(iii) Tēcinku Rājan Nāṭakam, Pukalēntippulavar, Madras, (1884)

(There is a ballad also written by Pukalēntippulavar. So this may be a piece of musical play written by another in that name.

important persons. They give more importance to dramatic appeal than to historic actualities.

Rāja Rāja Cōlaṉ (Aru Rāmaṉātaṉ) Muṭinta Kōyil (S. P. Maṇi) Irājēntiraṉ (Kovintarāya Nāṭṭār) Tirumalai Nāyakkar (Āṟu Aḻakappaṉ) Cāṇakkiyaṉ Cāmrājyam (Tāmaraikkaṇṇaṉ) Cāṇakkiya Capatam (Neṭumāṟaṉ) Kaliṅka Veṟṟi (Iḷanteṉṟal) and Puraṭci Vīrar Mūvar (N. A. Vēlāyutam) can very well be considered as good plays dealing with historical happenings. Vīra Cutantiram written by S. D. Cuntaram dramatically considered certain valorous deeds of a few Indian National leaders in piecemeal.

In Rāja Rāja Cōlaṉ the spectators can meet Vimalātittaṉ as a stalwart of freedom for his mother country at the risk of his love and life. Kuntavai appears as a determinate and good natured princess but is deep-rooted in her love for the valorous prince. Vīramātēvi comes forward with a resolute sense of sacrifice for her country. Rāja Rājan's historical personality has been modified a little. As a man of forgetfulness he roams on the stage to the surprise of the audience. But in the end he reveals his real personality as a monarch powerful to maintain any problematic situation. The characters seem life-like or verisimilitudes.

The cultural traits of the Tamils are well brought out in the scenes. A conscientious listener cannot miss the striking political situations and the prevalent social customs. The dialogues are in chaste language without being pedantic or colloquial. There are humour, quips and epigrams which can delight the audience.

'Muṭinta Kōil' also deals with the same part of history but in a different approach. Here Periya Kuntavaiyār plays the main role of action. The incidents that cross the way of love between Vimalātittaṉ and Kuntavai differ much from 'Rāja Rāja Cōlaṉ.' The imagination of the two dramatists differ so profoundly that there are fewer similarities between them eventhough they treat the same subject matter. They appear to be two separate dishes with different taste prepared out of the same material.

'Irājēntiraṉ' embodies more of the playwright's attachment to Tamil language and his respect for old cultural traditions. There is more of literary flavour than of dramatic excellence. The collected materials from history have been given in descriptive passages rather than dramatic dialogues.

'Tirumalai Nāyakkar' portrays the hero as a king with human feelings. He is very strong as a ruler but very tender as a man. The historical materials are arranged in such a way that they are very interetsing as a piece of drama. Some of the historical incidents are interpolated within the scenes to make the play quite real to the actual happenings of the past. If they had been removed by the author, the play would have become better and more interesting.

'Cāṇakkiya Cāmrājyam' wants to establish that the great diplomat Caṇakkiyaṉ also had his own weaknesses and failures. The dramatic techniques adopted by the playwright, Tamaraik Kaṇṇaṉ are quite suitable to enhance the mriets of the play. The author has created one female character 'Ūrmiḷai' as a challenge to the deplomatic talents of Cāṇakkiyaṉ. He is made to beg her pardon before she dies for a noble purpose. It is a fine piece of prose drama.

'Paraṅkiyar Vantār' is a short play given by Aḻakiricāmi depicting the historic arrival of Vasco-da-gama to India and his treaty with the Zamarin of Calicut in 1498. K. Sriṉivāca Aiyar prepared a play called 'Āṅkila Aracāṭci' (1931) to make the people realise how indissolubly the prosperity of India is connected with the British government. It was enacted at Delhi at the time of the Coronation of George V,

Nāraṇa Turaikkaṇṇaṉ has insisted national solidarity and true patriotism in his play 'Kumari Mutal Kāṣmīr Varai, (1968). The political situation in the post-independence period is reflected in the scenes. This play contains more of historic thoughts and feelings than of historical materials. The plot itself is imaginary.

'Puraṭci Vīrar Mūvar' is the history of Jampuliṅkam a celebrated hero in Tirunelveli district. He has looted the

rich and helped the poor. He strongly opposed the British regime in India and its police force. He challenges the officers and was a terrcr to their supporters. He is adventurous and noted for his courage. A character named 'Ponni' is the creation of the playwright while all others are historical.

There are many historical plays which are staged but not printed. Historical plays are easy expressions of the past. They are more effective than history since they are impressive and attractive.

The biographical plays connect various incidents related with important persons and give a full account of their life. Even if the play begins in the middle of the life through some means the earlier incidents are somehow introduced in the course of the action.

'Paccaiyappar' is the life portrayal of a philonthrophist who lived in Madras. Certain incidents which have made turning points in the life of the great man are connected into a whole as a fine piece of play. They have shaped his distiny. The favourable and unfavourable situations in his life are pointed out. The fortunes and misfortunes of the man have been brought out in dramatic setting. On the whole the biographical sketch is drawn wonderfully worth to be staged.

'Tiruvaḷḷuvar' written by Valittuṉaivaṉ clears out certain doubtful illusions encomposing the life history of the great poet. The playwright has done intensive research over the materials connected with the life of Tiruvaḷḷuvar and found out certain facts quite acceptable by the scholars, He has worked laboriously and achieved something meritoriously. The legends are collected and treated in the play most intelligently. Nothing is incredible. He has drawn valid conclusions. He has sufficiently used his imagination to connect the fragmentary sources to be developed into an organised whole. He has adduced sound reasons for changing traditional beliefs connected with the life of Ttruvaḷḷuvar. He substantiates his statements from the esteemed work of the poet. It is an interesting play to study with the curiosity of

research into the hidden chapters of the poet's life. The author reveals himself as a great scholar but not as a good playwright for the stage.

'Putta Avatāram' develops the life of Lord Buddha. Campanta Mutaliyār has taken great pains in collecting the materials and has used his intelligence to connect them into a full life. He has selected only genuine materials quite suitable for stage representation. The most obvious thing about the play is that it imparts religious knowledge quite congenial to the spirit of the playwright's time.

In the earlier part of the play the image of the great soul is found missing. At first the dramatist introduces a young prince having worldly feelings, After that he introduces certain incidents to show off his real greatness. Finally the great soul is projected before us with all grandeour and full glory. He has altered the sequence of events known to history and assessed their collective importance. The events related with the life of the great soul are represented with epic comprehensiveness rather than with dramatic concentration. The birth of a prince, his education, marriage, transfer of life from the palace to the peepal tree penance, temptations, enlightnement, holy services, monastic life and Makāsamāti (aSlvation) are all coherently dramatised. Within the three hour traffic on the stage, the playwright has done an excellent service to the Tamil audience in introducing the great soul, Lord Buddha.

Wedding Masks

Plays specially prepared to be enacted before the wedding couples are called masks. They must suit the occasion. Nothing tragic or pathetic should be there. The presentation must help their newly started married life. They should not be mere sermons and preachings. They must advise the couple tenderly and affectionately. They should not be emotional or sensational.

Such wedding masks are found in abundance in Western countries. In Tamil they are very rare. 'Vāḻvin

Inpam' by Akilan achieves much fame as a mask. The play teaches many things to the new couple interestingly. With pleasure the couple may attend the show and can understand a lot about married life. The playwright advises the couple to aviod hasty generalisations, anger and fear. They must exchange love faithfully and must do their duty sincerely.

The author reminds the couple of their responsibilities in life. They should respect each others rights over the other. Certain maxims are pronounced as instructions to get on well in life. There is less of conflict in the wedding mask. It gives more importance to matrimony and the life connected with it. There are more of instructions than of entertainment.

Detective Plays

Plays in which the theme of detection predominates may be called detective plays. There are many such plays in Western countries and some of these plays are translated. Some playwrights adopt such materials and write detective plays in Tamil. Plays like Inspector, Caturaṅkam and Murder are of this type.

The series of one act plays written by Pon Paramakuru under the title 'Viṉai Vitaittavarkaḷ' may be considered detective plays as they deal with the work of the police in capturing the criminals of various sorts The police officers investigate the cases and find out the secrets of criminals They are interesting and serve as warnings to the people. The cunningness adopted by the criminals and the proficiency shown by the police are all well brought out in the plays.

Political Plays

A play which induces the spirit of love for one's mother country and stimulates political awarness may be called a political play. Political feelings are seem to permeate throughout the action and the play will give strength and encourage people to struggle and suffer for the betterment of the country. During the fight for independence of India

there arose in the sky of drama a galaxy of political leaders. Inspired by the powerful feelings of the freedom fighters and captivated by the sacrifices of political sufferers some of the enthusiastic playwrights filled their pages with dialogues emitting emotional political feelings. On the stage they were highly effective and made the people toil with political insight. The plays served as eye-openers to the common people about the existing political situation.

People realised and felt truly about the heavy weight of the foreign yoke. The feeling was so strong and intense that they wanted to hear political songs being sung in amid the puranic plays. Political plays in those days effectively helped the freedom movement of India which were started against the foreign rule. The stage served as a great battle field which was strongly attached by the English government. Some of the plays were banned and actors were put under arrest. But people rushed madly to the theatre to witness those political plays. It was a bold venture to stage such plays amid serious opposition from the government. The national spirit behind the songs of Pāskaratās kindled political fire in the minds of the audience. The police forces found it very difficult to avoid them from the arena. A host of political plays visited the stage in those days with public approbation but with serious persecution from the English government

T.P. Kiruṣṇacāmi stands formost and supreme among the Tamil political playwrights. His play 'Katariṉ Veṟri' encouraged Swedeshi Movement. It powerfully justifice the wearing of Khadi. The hero goes to the extent of sacrificing his love for the sake of Khadi Movement. The play speaks and expresses powerfully about the great ideals implied in Khadi. A scene in the play depicts the destruction of foreign goods by the people in anxiety to help the nation to its freedom. The foreign cloths are burned in open places as a mark of protest against the foreign government. Such an action openly exhibited before a politically conscious audience could not be digested by the foreign government in power. So the play was banned by an emergency law.

The playwright staged another play called 'Tēcakkoṭi' which put on board the political scenes connected with Nagpur Flag Satyagraham of 1930. It was largely attended and highly praised. All the plays of this dramatist were saturated with political feelings. His plays helped the struggle for Indian Independence very much. This may challenge comparison with the effect of the American Novel 'Uncle Tom's Cabin' which had helped the American Civil War very much. People rose up with national spirit and burnt with energy to free their country.

Cuvaminata Carmā staged the play 'Paṇapurattu Viraṉ' in 1931 which poured much of political thoughts into the veins of the people and kindle them to rouse in action. The submerged forces of man could come up with great power to do any amount of sacrifice to the nation. The play indirectly attacked the British government very strongly and waged an onslaught against their domination over India. The words were used very powerfully. They were so unbearable and bitter to the ruling power that it banned the play. The political motive behind the play was very serious. Campanta Mutaliyār wrote 'Irājaputtra Viraṉ' with some political motive. But it is very tender in its feelings. The attack in it is not so severe as in Pāṇapurattu Viraṉ. National spirit is there but it is expressed in a mild way. It can teach people to do sacrifices for the mother country but not kindle their passions and enervate them to serious action immediately.

After the attainment of freedom 'Yuka Caṅkamam' written by Celvarāj was staged as a play giving out political feelings and social thoughts. Since the time of presentation s the eve of independence, it brings forth a change in its reactions. He deals more with conflicts between political trends and sociological needs. The rising problems are clearly analysed and suitable solutions suggested. People belonging to different social ranks are allowed to argue with politicians having various ideologies. Various political parties are put to act according to their own theories and approaches. The corruptive temperament prevailing in the society is put on broad. The confused atmospheie spread

over the country is openly shown to the audience. The last few scenes try to solve the problems created by the troubled situations. The play prouduced by T.K. Srinivasa Aiyaṅkār in 1913 called 'Aṅkila Aracāṭci' is also to be included among the political plays even though it firmly supports the British government ruling India. Various reasons are given in support of the government. It cuts across the national spirit of the Indians. Such a play could not be staged before the Indian public since it was the time when people rose against the foreign rule.

Plays with national spirit were very popular in the pre-independence period. People welcomed them with loud applause. They roused the people to serious action against the foreign government. People were dead against British rule. They were eager to hear from the mouth of Mātavi (a character in Cilappatikāram belonging to second century A.D) a song of protest against the British rule in India. Such was the political feeling of the people.

Political plays have to keep up with the general trend of the people. Or else they would not be attended. If they oppose the general view of the people they will be ignored with equal intensity. The dramatists are to be very cautious in attacking the political views of the public. If they attack and oppose the ruling government they would be penalised for that.

Experimental Play

At present an experiment is being done by certain thinkers in presenting facts before the people through plays, They take it for granted that drama is a powerful mass media through which common people can be instructed easily. It has got an astonishing effect upon the audience. They start this form of experimental plays as a movement to teach people about the realities of the society. The rotten parts are cut open before the assemblage without any inhibition and thereby created a situation for the people to know what is going on around. What they see is not a thing to be enjoyed

but something to think over and avoid. The ailments of the society have to be remedied. The problems would be pointed out openly. People have to find out solutions for them. The experimental plays dramatise real happenings in the society.

The real aim of the exponents of the experimental plays is not dramatic achievements. In fact success of these plays depends upon the reaction of the people on seeing those plays. If they think of any revolution in the society then the plays are really successful. The playwright or the actors would not think of their own dramatic merits but think of the changes created by the action in the minds of the people. The action must direct the attention of the common people towards a better life, free from certain problems which are now endangering their progress in life.

In this dramatic movement four types of performances are conducted in the present circumstances. They are Parishā Nāṭakam, Vīti Nāṭakam, Kūttuppaṭṭaṟai and Nija Nāṭakam. All these types of experimental plays are interrelated in their performing techniques,

They aim at only one thing and that is to instruct the people about the problems in the society and to make them think seriously and to revolt against them. They try to tear off the masks worn by impostors. The society has to be saved from the cunning hands of the deceits.

The experimental plays need no stage with various scenes and attractive decorations. As far as possible make-up is avoided by the actors. The whole auditorium or the complete street serves as the stage for the enactment. They perform the show in the way the incidents are really happening in the open world. The participants might have felt that the stage and the arrangements connected therewith would impose artificiality to the actions.

Though most of the actions are going on before the audience at times it is seen that the whole auditorium is

used by the actors to give more effect to the action. The audience could not find any difference between them and the actors. Without formalities or any kind of peculiarities, the dramatic action would be going on, implanting strong impressions in the minds of the audience. Every thing would be plain. Anybody can easily understand what the play wants to impart. The play intends to instruct more than to entertain. Sometimes the treatment of social problems may be symbolic or satiric. If there is anything to laugh at then there is certainly something to think over deep. Easy devices are used to identify characters. For instance according to the size of the caps the rank of the police officers changes.

Experimental plays are very deep and conscientious in their materials. They are more powerful in action than in print. The cast is very much influenced by 'Terukkūttu' in Tamilnadu and Vīti Nāṭakam in Andhra Pradesh. They accept open air theatre as the proper place for performance. In this respect it is related with 'Ṣhātṟa' which is popular in the North. With less of techniques they are performed with great effect. They are not expensive but are highly effective. Nothing is wasted in these plays since every single action has got its own meaning and purpose.

Nāṟkkalikkārar (N. Muttucāmi) when acted as a Pariṣhā Nāṭakam leaves in our minds the impression of a useful performance. It has given a good idea of the present day politicians. It is a serious criticism levelled against them who make a great fuss about trifles and pay more attention to taivial conflicts. The play appears absurd and meaningless at first but when considered deeply the impregnated thoughts lay concealed would sprinkle with due prominence.

Muṭṭai (Pirapañcam) powerfully attacks the rogue elements in the streets which are disturbing innocent people. The play criticises the police very much. It seems to be a little exaggerated. Some of the serious situations lose their proper effect because of the introduction of the comic element in such places. The play stands more on its action than its speeches.

Experimental plays are slowly gaining popularity among people. There is nothing pompus in them. But there is something useful and attractive to the common people.

Dance-Drama

Dance-dramas are very famous and are received with great admiration by the art lovers. A band of musicians develop a story though songs and a few dancers act in unison exposing the feelings incorporated in those songs. The performance is attractive and appealing. The artistes trained in the Kalācēttiṟā at Adyar are experts in conducting dance-dramas. R. Cuppiramaṇiyam (Puttanēri) is proficient in preparing materials for such performances. His 'Civakāmiyiṉ Capatam' enacted by the group of Cantirakāntā and 'Kāviri Tanta Kalaicelvi' performed by the group of Jeyalalitha have won the appreciation of the people. Cittirappāvai, Pasmā-ura, Mōkiṉi, acted by Rājaculōcaṉa, Ūrmiḷā and Mañculā Vijayakumar respectively, are also famous dance-dramas enjoyed by the people of Madras. Such of these performances have kept the old traditions of the Tamils but they are enacted with improved techniques and with new attractions.

Sound and Light Programme

Recently the Department of Public Information, Government of Tamilnadu arranged a dramatic performance called Oli Oḷi Arankakkāṭcikaḷ (Sound and Light Programme) in connection with Periyār Centenary celebration. Actually the programme was started in September 1979 and then onwads enacted in Madras, Trichy, Tañcāvūr and Vellōre. Such programmes were conducted earlier during Pārati celebrations also.

The performance is conducted in an open space where eight stages are constructed with unequal heights. A space of nearly fifteen feet is left between the stage and the auditorium. Eighty to hundred spot lights and fifty mikes are used. Sound track with dialogues and songs has been recorded previously and used suitably when the actors are enacting their parts on the stage. As soon as the scene of action at any one

of the stages is over, the next scene begins in another stage. Such kind of performance needs a number of actors. Important characters in the play are impersonated by two or more actors. Then only the play can be conducted in different stages without any break.

Ordinarily the stages are provided with natural background like a group of trees or a small hill. In Tañcāvūr the fort had provided the background setting. There are two control rooms, one for sound and the other for light. Different effects of light and sound are given according to the requirements of the scenes put on stage In certain parts of the performance, film element is also used. Scenes like bathing, steps, temples etc. are shown as real as in life. This is a very expensive programme. The presentation of scenes is natural and wonderful. Really 'Oli oḷi Arañkak Kāṭchikaḷ' is a marvel in the presentation technique of drama.

Fabulous play

A fable is a fictitious tale in which things irrational and inanimate are feigned to act or speak with human interest and passions. They are created in such a way as to instruct or amuse people. Mostly they are on fictitious subject which is common among people or in a ridiculous story. It may be of any form like a narrative or story or drama. The author of a fable is at full liberty to make an irrational being or an inanimate thing to speak and act like a human being. They think rationally through the creative power of the writer.

The play Pāṭalipurattuppāṭakarkaḷ' written by Campanta Mutaliyār is fabulous. A donkey, a dog, a cat and a cock are the characters in the play. They behave like human beings. They are created powerfully to voice their feelings to each other. They plan to escape from their cruel master and think about their future life. They decide to become musicians and enter an unknown house. It is the residence of thieves. By an intelligent trick, they drive the thieves away and get full possession of the house.

It is a play which can amuse the children. The rationality of irrational beings and the ignorance of the rationals are put on stage. The play is shaped from a popular fable. Though the action is incredible there is nothing ambiguous in it. There is much of humour to enjoy but less of matter to think. This fabulous play is not a waste since it provides something interesting for the children. Such plays are found in other languages also. If they posses on symbolic representations their value would increase considerably.

Adaptation

Adaptation is said to have connoted a change of function and form. The business of adaptation has evolved as a specialized craft out of theatre needs[23]. The demands for materials have given the craft new techniques and new standards. Adaptation implies that the purpose of the playwright may supersede that of the author and also it is somewhat more faithful to the original material[24]. The actual process of adaptation can only be determind by the major demands of the new production, Therefore adaptation is both interpretative and recreative.

There are so many Tamil plays adapted from the various literary forms such as poems, ballads, short-stories and novels. They took materials from other languages as well as Tamil. From the poems of Caṅkam literature they borrowed impressive incidents and formed good plays out of them.

'Picirāntaiyār' is a good play written by Pārati Tācaṉ by adapting a few poems from Puṟanāṉūṟu. Poet Picirāntaiyār belonged to the Caṅkam period and was highly praised for his friendly attachment with Kōperuñcōlaṉ. He developed a great liking for the king from hearsay report but never had the chance of meeting him. The attachment was reciprocative. So when the king was about to die he requested

23. Dictionary of English Literature, P. 5.
24. Roger M. Busfield Jr., The playwrights Art, (1958 P. 190.

his men to reserve a spot near his grave for his dear friend Picirāntaiyār. To the surprise of all the poet came to occupy the spot selected in confidence by his respectable friend, the Cōḷā King, These incidents are appealingly dramatised by Pārati Tācaṉ.

The playwright, as a master crafts-man has imagined many things to make the play more attractive and literary. He has preserved the cultural traditions of the ancient Tamils. The ideas of Tiruvaḷḷuvar regarding real friendship have been introduced to increase the validity of the play. The old materials are handled with new thoughts.

V. Sp. Māṇikkam in his 'Maṉaiviyiṉ Urimai' developes the story of Pēkaṉ and his wife Kaṇṇaki into a drama. He has collected his materials from Caṅkam literature. He strongly opposes the division of women into 'Kuḷamakaḷ' (House-wife) and 'Parattai' (Prostitutes). It should be abolished. He points out various reasons in support of his arguments. Every woman should be guarenteed for a good family life. A set of women outcasted as prostitutes would cause evil to the society. The playwright profusely used his imagination in converting stray materials found in literature into a play.

Āti Atti by Periyacāmi Tūraṉ takes its source from ancient Tamil poems. He has modified them intelligently to form a play suitable to the present stage. Really he has adorned the play with new thoughts. 'Pīlivaḷai' from Maṇimēkalai and Māṉanīkai from Peruṅkatai have been written as dramatic pieces by A. N. Perumal. The old traditions are kept. The dialogues are modern. Tamiḻ Vāḷattalai Koṭuttāṉ by Kaṇṇaṉ, 'Tamiḻ Celvam' by K.A.P. Visvanātaṉ, 'Caṅka Kāla Vaḷḷalkaḷ' by Civa Kuppucāmi and 'Ilakkiya Nāṭakaṅkaḷ' by Rāju are some of the adapted plays from Tamil literature. Some playwrights have changed a lot from their originals. Though such changes suit the temperament of the audience, they could not be accepted since they affect their originals much. 'Cēra Tāṇṭavam' (Pārati Tācaṉ) Aṇai Kaṭanta Veḷḷam (K. Rājavēlu) and 'Teḷḷāṟeṟinta Nanti' (S. Makātēvan) also require special mention.

R. Veṅkatācalam produced a play named 'Imayattil Nām' by dramatising the victorious march of King Cēraṉ Ceṅkuṭṭuvaṉ to bring a stone from the Hymalayas to make the statue of Kaṇṇaki. She was 'Pattiṉi Teyvam' (Goddess of Chastity) to be respected and honoured. The play depicts in glowing terms the adventurous deeds of the Cērā king in his expedition to the North. The materials for this drama have been taken from Vañcikkāṇṭam of the famous Tamil epic Cilappatikāram.

In some of the adapted plays, the dramatists have tried to create new characters. Naṭarāja piḷḷai in his 'Pukaḻēnti' introduces new characters like Kaṟpakavalli, Veṇṭāmarai and Centāmarai who are not found in the earlier literature from which the play was adapted. The dramatic situations need such characters and so the playwright uses his discretionary powers to create them. The adapted plays help the audience to know easily about the original literary works.

The renowned Tamil verse play 'Maṉōṉmaṇiyam' is an adaptation of an English narrative poem called 'The Secret Way' by Lord Litton. The characterisation of the Villain 'Kuṭilaṉ' is superb. 'Kāmañcari' written by Kulantai is an adaptation of 'Shorab and Rustum'. Detailed accounts of these plays were given earlier. In these two plays the melodious grandeur and the heroic spirit of the Tami s are represented wonderfully. Interesting incidents are added in among the scenes to give more effect to the materials adapted.

'Rāja Rājēsvari' or 'The Triumph of Love' is given to the Tamil dramatic field as an adaptation of 'As you Like It' (Shakespeare) by C Muttaiya Mutaliyār in 1906. A few marked changes were made by the dramatist to make the adaptation more suitable to the Tamil stage. The roles played by children are impressive and effective. Both verse and prose have been used The final speech of the heroine in the end of the play is an address to the audience. It is throught-provoking.

'Maṅkaiyar Pakaṭṭu' is an adaptation of 'King Lear' (Shakespeare) in which Vaṭuvūr K. Turaicāmi Aiyaṅkār took

the liberty of changing the consummatory part just opposite to the original. Instead of the tragic end of the original the adaptation ends in comedy. King Lear was admitted in a hospital and got himself cured of his madness. With all pleasures the youngest daughter Cardelia was crowned as the queen of his kingdom in the end. In order to satisfy the Tamil audience the author has made this change. He has maintained melancholic atmosphere in the central part of the play. Iḷayanampi adapted 'Odipus the king' and produced a play named 'Tāyai Maṉanta Taṉayaṉ' which reflects Tamil feelings and possesses Tamil spirit in its secnes.

Calacalōcaṉa Cettiyar adapted 'Cymbaline' and brought out a play in the name of 'Caracāṅki'. Cuttānaṉta Pārati, Caṅkaratās Cuvāmikaḷ and Campanta Mutaliyār also have adapted literary pieces from English, French and Sanskrit. They are sincere to their originals. No doubt they kept in their minds the standard and tastes of the Tamil audience. The adapted plays from other languages served as a means of cultural transactions. They influenced the dramatic writings very much.

Translations

It is needless to say that the literary works of various languages should necessarily be introduced to one another on the pretext of their growth and better understanding. So the literature of one language should either be translated or adapted. The intellectual importance of translation is quite obvious. In order to enlarge the thoughts and ideas each language has to be introduced with various literatures of other languages. Translation not only helps to enlarge the thoughts but does the great function of enriching the synthetic patterns of the translator's language. Through the process of translation a stream of stylistic patterns passes from the distinguished works of another language. Moreover the inspiration preserved on one language is transported to another.

So many plays have been translated into Tamil from various languages by talented writers. 'Kālitācaṉ's Sanskrit play 'Cākuntalam' was translated by a few and the most impor_

tant work being that Maṟimalai Aṭikaḷ. He has used chaste Tamil to reproduce the Sanskrit original. The names are kept as in the original with slight changes in the endings to suite the Tamil mode of pronounciation. The original is in verse whereas translation is made in prose. The story was not at all changed. When translating this play Campanta Mutaliyār and Pavāṉantam pillai have made considerable changes. The modifications made by these writers could be accepted by the Tamil audience. The translation of Cākuntalam made in vrese form by A. Ku. Ātittar is one among the best and worth our comments.

'Miriccakaṭika' the Sanskrit play written by Cūtrakaṉ was translated into Tamil by Katirēcaṉ Ceṭṭiyār in the name of 'Maṇṇiyal Ciṟutēr'. He was successful in reproducing the original in its spirit and content. The translated work contains both verse and prose.

Harikara Carma gave thirteen Gujarati one act plays written by different authors in Tamil under the title 'Kujarātti Ōraṅka Nāṭakaṅkaḷ' in 1962. They are translated so nicely that they seem to be Tamil originals. Only the proper names appear strange to the receptor language. In one of the one act plays named 'Ālamaram' (Krishnalala Sritarani) irrational beings like cock, crow, parrot and banyan tree appear as characters. They seem to be fabulous and incredible. By using these characters, the playwright has created a wonderful piece of drama with deep thoughts. Inside the fabulous structure, the author has infused human feelings and converted the play into a symbolic representation corresponding to human life. The play blazes with living thoughts. This may serve as a good model for original thinkers in Tamil.

'Kaṉyāculkam' (Wonderful Marriage) is translated from Telugu by Jekañātarājā. Kurajada Apparao the author of the original has given every detail according to the Telugu way of life. The translator never misses in any point and so his work becomes very useful for the Tamils in helping them with sufficient knowledge to understand the peculiar practices of Telugu people in conducting marriages. The spirit in the original is truly transplanted in Tamil attire.

P. K. Vijayarākavan translated 'Nūrjahan' which was originally written in Bengali by Tuvijendralal Roy. The plot is developed as in the original. The translator took much effort in instituting the force in the words of the original.

He maintained the religious spirit found in the Bengali work. The translator commanded words in such a way that served his purpose satisfactorily.

The plays of Rabindranath Tagore like 'Kōrā' and 'Post office' were also translated into Tamil. The translators tried their level best to transplant the views and ideas of the great poet. Campanta Mutaliyār translated the Sanskrit plays like 'Retnāvaḷi' (Harsha), Vikrama Ūrvaci and Māḷavikakni Mitram (Kāḷitācan) in Tamil prose by omitting certain descriptive dialogues in the original.

Many of the world famous plays of Aescylus, Euripedes Sophocles, Shakespeare. Moliere, Goethe, Ibsen, Bernard Shaw and Chekov were translated by talented writers. They tried their skill and efficiency in translating foreign materials into Tamil.

Moliere's two French plays 'Le Bourgeois Gentil Homme' and 'Le Tartuffe' assume the titles 'Putu Paṇakkāran and 'Tartyūp Oru Nayavañcakan' in the translations of K. S. Veṅkatarāman. These two comedies can survive in Tamil also with life and spirit as in their originals. The translater has done his work efficiently by transporting the artistic eminence and literary beauties of the original. The names are left unchanged and so they remain alien to Tamils.

D. N. Cēṣācalam's translation of 'Julius Caesar' (Shakespeare) is literal and so not very effective in bringing out the spirit of the original in the receptor language. In his desire to use pure literary style, he attempted a difficult construction of sentences. So his work appears artificial and loses its dramatic qualities. The speech of Antony in act three, scene two may testify to this quality in this translated piece.

A. Citamparanāntaṉ Ceṭṭiyār tried hard to preserve the spiri of 'Othello' (Shakesqeare) in his translation of the play. He followed a style which is not easy for ordinary people to understand. The same is the case with 'Macbeth' (Shakespeare) translated by Nārāyaṇacāmi Nāyuṭu But S. Makārājan's. translations of 'King Lear' and 'Macbeth' are done quite differently in keeping with the standard of the Tamil public. He used spoken language. By his ordinary usages he gave the plays native colour. He had carefully scrutinized before translating them. He followed the speech habits of the Tamils.

S. Ramakiruṣṇaṉ's 'Puyal' (Tempest) 'Maṉampōl Māṅkalyam' (As you like it) and Veṉis Vaṇikaṉ (Merchant of Venice) are translated plays done with great care and proper understanding of both language piculiarities. 'Romeo Juliet' (Shakespeare) translated by A.R. Sriṉivāca Mutaliyār and Caṅkaratās Cuvāmikaḷ differ in many aspects. The former suits only for the educated while the latter can satisfy even the common people before the stage.

'Faust-Part I' (Goethe) the German play was translated by A. Turaicāmi piḷḷai under the title 'Vāstu-Part I' which could be successful in furthering mutual appreciation of Eastern and Western cultural values. In certain places the translator could not escape from using very difficult terms. The famous plays of Ibsen called 'Pillars of society' and 'An Enemy of the people', were translated as 'Camūkattiṉ Tūṇkaḷ' and 'Makkaḷiṉ Pakaivaṉkaḷ' respectively by K. Tiraviyam. He has not changed the names of the characters and retained certain lengthy dialogues which may appear strange in the receptor language. These two plays serve as useful contributions in substantiating the cultural values. 'Kāṭṭu Vāttu' is the translation of 'The Wild Duck' (Ibsen) done by Turai Araṅkacāmi. It is a work fit only for the elites.

K. S. Veṅkaṭarāmaṉ renders in Tamil four Greek plays namely 'Akamemṉaṉ' (Aescylus) 'Antikaṉi (Sophocles) Media (Euripedes) and 'Tavaḷaikaḷ' (Aristophernes). With great

care the translator has produced certain passages in verse form. Some difficulty in understanding them is felt since they try to carry foreign matter in difficult terms. Oṭippus Maṉṉaṉ' a translation of the Greek drama 'Oedipus Tyrannus' (Sophocles) is a useful work done by K. S. Veṅkaṭarāmaṉ

Translation of plays has been done differently by Campanta Mutaliyār. Foreign materials are new to the Tamils because they differ very much both linguistically and culturally. The social understanding and the general atmospeare prevailing in them are quite alien to them. So the playwright wanted to make a lot of changes. In fact, he has not altered any part of the plots. He strongly felt that at any cause the stories or plots of great authors should not be changed. But he did not hesistate to change the names of characters or to introduce the cultural patterns of the receptor language. The scene of action was transported to known places. The names of birds, animals, plants were substituted with the same equivalents found common in the receptor language. The mythological references and historical events mentioned in the original were changed suitably. Proverbs, common saying, speech forms and habits, customs and manners, practices and beiefs etc. were all brought with changes quite applicable to native conditions. What is acceptable to the source language may not be acceptable to the receptor language. So the playwright tried to change them so that they may be acceptable.

The metaphorical expressions and similes were suitably changed to help the easy understanding of the people. He make his work more native and real by altering the enviornments and topographical features quite suitable to the land of the receptor language. The motive of Campanta Mutaliyār was to make the materials native and they should be easily understood by the common people. The changes he had made were accepte and praised by the people. What he had done could not be considered as translations. At the same time they could not be stated as techniques of adaptions. So his plays written with such changes may be considered as 'Tender Adaptations'.

The plays like 'Amalātittiyān' (Hamlet) 'Makapati' (Macbeth) Virumpiya Vitamē (As you like it) Cimhaḷanātan (Cymbaline) 'Kāḷappanin Kaḷḷattanam (The Kuavery of Scalphin) etc. can be cosidered as tender adaptations.

Adaptation and translations serve as cultural and ideological transmitors from one linguistic area to another. They help to exchange thoughts and ideas. Better understanding between one country and another can be made through this process. The creative ability may be improved. What is great in one language may help to produce something greater in another.

GROWTH OF TAMIL STAGE

The origin of Tamil drama rests in kūttu which were very popular in the Caṅkam period. There were various forms of kūttu whichdeveloped into longer performences representing stories. Separate lands had their own Kūttu traditions. Soon stereotyped plays like Paḷḷu Noṇṭi, Kuṟavañci and Kuḷuvam began to entertain people. There were clear indicatlons of their development from the ancienkūttus. Musical performances were conducted with the accompaniment of various instruments. Nāṭakakkīrtaṉai was liked by the people.

Musical plays were conducted in the form of Terukkūttu. They were influenced by the plays of alien troupes. Talented men came forward to moderzine Tamil stage. Improved techniques were applied. Not only the form of drama but the method of presenting them was also changed Theatres with modern conveniences were set up instead of temperory sheds to enact plays in an improved manner. The actors were respected in the society as artistes. They get proper encouragement from the people.

New dramatic troupes were started with great enthusiasm to conduct plays. Apart from alien troupes, native scholars and artists like Campanta Mutaliyar and Caṅkaratās Cuvāmikaḷ set up campanies of their own. They utilised their time and energy to develop Tamil drama. They introduced a lot of changes in the manner of writing plays and staging them. There were both amature and professional troupes in Tamilnadu. Actors showed a lot of improvements in their action. Educated men with dramatic talents took pride in taking part in dramatic performances.

The 'Camaraca Caṉmārkka Nāṭaka Capai' sponsored by Caṅkaratās Cuvāmikaḷ staged many plays and encouraged boys to take part in action. Kaṉṉaiya and Aṉanta Nārāyaṇaṉ followed his principles and tried more improvements. They took the initiative in introducing new techniques The services of Ūṭumalai Muttucāmi Kaviṛāyar required special mention. He rendered his full time services in making drama a superior art to be respected and honoured.

Actors like Kiṭṭappa, Vēlu Nāyar and K. S. Cellappā became very famous in ac ing puranic plays. Those were days when people were very eager to hear songs in classical music These actors were blessed with mellifluous voice and so their songs added more glamour to the stage. K. P. Cuntarāmpāḷ became very famous in the dramatic world. People were mad to hear her singing. Huge crowds gathered before the stage.

T. P. Kiruṣṇa Cāmi Pāvalar resorted to more modernised ays and staged revolutionary plays. As a patron and advisor M. Kantacāmi Mutaliyār supported the growth of drama. In 1933 Nawab Rājamāṇikkam set up 'Maturai Tēvi Pāla Viṉōta Caṅkīta Capai' and staged a number of plays with wonderful scene-settings and excellant light arrangements. He made dramatic action remarkably and real highly attractive Due to his untiring work Tamil drama mounted up fastly in the ladder of progress.

S, V. Cuppaiyā Pākavatar appeared with his sweet songs to make the performances more attractive. Very often he was requested by the audience to sing extra-songs. He was respected more for his singing than for his action. Sometimes he made the stage a place for music concert. V. C. Kōpāla Rettiṉam and Rāmamūrti served for the stage through 'Rāmakiruṣṇa Kirupā Amatures'.

The age of T. K. S. Brothers was of cource the most charming period in the history of Tamil drama. They were threatened by ever so many difficulties in their earlier days

and so were handicapped in their way of progress, They accepted all challenges bravely and tide over their difficulties. From 1916 they set up their banner of success. Drama reached its peak of glory. They carried to foreign lands the name and fame of Tamil drama. They never failed in satisfying their audience. Above all T. K. Caṇmukam commanded full respect in the society as the best actor.

The Triplicane Fine Arts Club started in 1946, continued its service for more than 20 years. Tēvaṉ the celebrated writer of novels lent his esteemed services to this club by staging wonderfully certain social plays like 'Shrimāṉ Cutarcaṉam, Tuppaṟium Cāmpu, Misṭar Vētāntam and Justis Jekanātaṉ'. The character in those plays li the memory of the people. So also the historical plays of Kalki received immortal fame on the stage.

N.S. Kiruṣṇaṉ's part in helping the growth of Tamil drama has to be commended. From 1924 when he started the Boy's Company at Nagarcoil he continued his services as an actor till his last days. He was a very good comic actor. He used his energy to reform the society through fun and frolic. His counter-part in life T. A. Maturam supported his services by her excellent cooperation on the stage as an actress. Both of them achieved immortal fame in their united services in dramas.

The age of C. N. Aṇṇāturai requires special mention in the development of Tamil theatre. His plays aim in consolidating the society. He had made proper use of the stage in achieving his object. With powerful language C.N. Aṇṇā turai wrote his plays and with great curiosity people attended them in large numbers. His dramatic career can well be considered as a movement in the field of Tamil drama.

Cakasranāmam is another famous actor who has served nobly for drama. He started 'Seva Stage' and continues his services. His visits to Russia and Germany helped him a lot in introducing new techniques in staging Tamil plays. He earnestly desires that the theatre and the stage should be

constructed with all modern conveniences necessary for a successful cast as found in the western countries.

Manōkar is a cultured arti-te who shows his dramatic talents through the 'National Theatre'. Many plays were staged by him to the satisfaction of the audience. Even to-day he shows his excellence in staging puranic plays in a dignified manner. Acōkan, Nākaiyā and Kaṇṇatācan also did their good services for the development of the stage. As good actors M. G. Ramachadran, M. K. Rata and Sivaji Ganesan open new channels in the field of drama.

The 'Viveka Fine Arts' started by Cō Rāmacami is doing its best services for the betterment of Tamil drama. Heran Rāmacami and Pālaccantar are also doing their best for improving the stage. But due to the influ of cinema Tamil drama is seriously affected. The poor economic condition of the people makes them prefer cinema to drama. So at present a stagnation is felt in the development of Tamil drama. It should be encouraged by the goverment and art- overs.

It is a better sign for more improvements and development of Tamil drama that talented playwrights come forward to use their deep thinking and vast erudition in writing plays. They must use their profound knowledge in construting dramatic plots which can transcend the ages. They should not allow themselves to be carried sway by the swift currents that surge in the surface of the society with temperory effect upon the problems.

The aim of the playwright must be high. At the same time he must value art. More verbose treatment without proper functioning in building up of the dramatic plot should be avoided beeause a word irrelavently used in the play or a word which cannot get the attendence of the audience would be a waste of labour on the part of the dramatist. The theme should be selected with a noble purpose. It must imprint in the mind of the audience something lofty and it must help for the betterment of life in the society.

The auditorium should attain the high position of a good school where proper training should be given to the people for making themselves good citizens. Rich ideas useful for a better life should be shared with the audience. Such an instruction has to be given interestingly and appealingly. Above all, a play should be a work of literary art superb in its value.

The younger generation is thirsting for knowledge of a superior type. There is literary awakening in them which is caused by the clash between the Eastern and Western outlooks. So something substantial and highly essential has to be given to them in order to satify the zest and zeal stimulated by the current of renaissance. The new spirit of the younger generation should be properly understood by the authors before taking their pens to write plays for the stage. The playwrights should use their fecondity of imagination and profound artistic perception in satisfying the changing nature of the new generation. Instead of sticking to old philosophical interpretation in creativity they have to be instituted by selecting new and useful materials to suit the aspirations and taste of the people.

Nowadays intellectuals and elites are stepping in the auditorium with an enquiring mind to know something new which should help them in life. Dull wits and ill humours could not attend their intelligence. Only thonghtful wits and meaningful satires could attract their attention. They should be harmonious and balanced in blending emotion and thought. There should be reconcilliation between real life and art.

The plays should necessarily be an exhibition of modern life in its varieties and complexities. They should help the audience to identify themselves in the societv and should

explain clearly their relationship with actual life. The characters should form a powerful inpression upon the audience. A good play must be an impressive exhilaration, which is artistic and human. It should be filled with cultural ideas which would stamp their impressions deep in the minds of the people. They should not be washed away by the change of times.

Stages should be constructed with all the modern facilities available. They have to be improved according to the provisions of the change of times. The auditorium must be spacious to accommadate all sort of people. With all facilities all must enjoy the play with out any kind of discomfort. Lighting and seating arrangements should be provided satisfactoily. Every posslble comforts to the audience should be attended with care.

The actors should pay more attention to art perfection than to their own profite. The developed modern technicalities should be adopted by the organisers in staging plays. Of course they require a lot of money. Government must patronise this art. Philonthrophists must come forward to give willing support to drama. Without proper encouragement and support Tamil drama cannot thrive.

Playwrights should not be conditoned to write plays with vested interests. If so his creative talent would be curtailed and he cannot use his power of writing satisfactorily. The free growth of drama should be allowed and encouraged. If only a playwright is pemitted to think independently he can weave his dramatic web with artistic touches. What he produces should be an asset to the country when accounted in the world level.

Many playwrights are swept away by the tide of times. They should be dejected by the passing remarks. Sometimes even good plays with superior value would be seriously criticised without proper judgement. Certainly time will decide their real merits. Best plays will live long with loud praises from the coming generations.

The journels and newspapers are doing their share in helping the progress of drama. Radio and television are encouraging it. The Tamilnadu Iyal Icai Nāṭaka Maṉṟam is of good service to the development of arts. More support can be expected from all these sources. Hope for the better in the field of Tamil drama. It should be filled with beautiful flowers with sweet fragrance that will reach the far end of the world. With pride and pleasure let us welcome such wonderful creations in the field of Tamil Drama.

APPENDIX I

MUSICAL PLAYS

(TAMIL ALPHABETICAL ORDER FOLLOWED)

NAME	AUTHOR	PLACE	YEAR
1. Akṉi Intiracapā	—	—	—
2. Acōmuki Nāṭakam	Cīrkāḻi Aruṇācala Kavirāyar	Madras	1775
3. Añcumati Kaliyāṇa Nāṭakam	S. Aruṇācala Āḻvār	,,	—
4. Atirūpāvati Nāṭakam	—	—	—
5. Anīti Nāṭakam	Mārimuttuppiḷḷai	Madras	18th cent.

	NAME	AUTHOR	PLACE	YEAR
6.	Appācu Nāṭakam	Mohamed Ibrahim	Madras	1878
7.	Apiṉavanītam	Nārāyaṇa Ayyaṅkār	,,	1886
8.	Apimaṉyu Yuttam	—	—	1881
9.	Apimaṉṉaṉ Caṇṭai Nāṭakam	—	Madras	1890
10.	Amarāvati Mōṭca Nāṭakam	—	,,	1797
11.	Amirta Mataṉa Nāṭakam	Manuscript (palm leaf)	Nāṅkunēri	—
12.	Arakku Māḷikai Nāṭakam	—	Madras	—
13.	Aravāṉ Kaṭapali Nāṭakam	—	,,	1897
14.	Aruccuṉaṉ Tapacu Nāṭakam	—	Madras	1891
15.	Ariccantiraṉ Vilācam	Araṅkapiḷḷai Kavirāyar	,,	1867

16.	Ariccantira Vilācam	Paracurāma Kavirāyar	Kañcipuram	1873
17.	Ariccantira Vilācam	Muttucāmi Piḷḷai	—	1890
18.	Ariccantira Vilācam	Veṅkaṭarāma Upāttiyāyar	—	1874
19.	Ariccantiraṉ Nāṭakam	Civacāmi	Madras	1898
20.	Ariccantiraṉ Nāṭakam	Taṇṭācciyā Piḷḷai	,,	1895
21.	Artccantiraṉ Nāṭakam	Pattiracāmi Ceṭṭyār	,,	1895
22.	Ariccantiraṉ Naṭākam	Muttaḻaka Pārati	,,	1900
23.	Ariccantiraṉ Nāṭakam	Varatarājalu Nāyuṭu	,,	1875
24.	Ariccantiraṉ Nāṭakam	Vīraliṅka Pārati	—	1896
25.	Ariccantirōpākyāṉa Nāṭaka Alaṅkāram	Naracimmaiyar	Madras	1868
26.	Arunacala Makattuvam Eṉṉum Vāllaḷa Makārācaṉ Vilācam	—	—	1868

NAME	AUTHOR	PLACE	YEAR
27. Alaṅkāra Rūpaṉ Nāṭakam	—	—	—
28. Alāvutiṉ Nāṭakam	Paṇṭtar Kuñcuttampi	Maṭṭakiḷappu	1976
29. Alipātuṣā Nāṭakam	Vaṇṇakkaḷañciya Pulavar	Madras	1887
30. Āṭi Varukiṟa Maṇimālikai Carittiram	Maturakavi Murukatās	,,	1906
31. Ātām Ēvāḷ Vilācam	Irājēntiram Piḷḷai	,,	1910
32. Atām Ēvāḷiṉ Vliācam OR Pēriṉpa Līlā Ciṅkāri	Yākōp Cāmuvēl	,,	1907
33. Ātināṭakam	Vīrācāmi Upāttiyāyar	,,	1900
34. Ārya Capā	K. Kōpālāccāri	,,	1894
35. Āravalli Cūravalli Nāṭakam	—	—	—
36. Āṟātāra Vilācam	Vēlāyuta Mutaliyār	Madras	1888

37.	Intira Kakaṉa Capā	Nārāyaṇacāmi Piḷḷai	,,	1895
38.	Intira Capā	Appāvu Piḷḷai	,,	1886
39.	Iraṇkūṉ Caṇṭai Nāṭakam	Rāmaccantira Kavirāyar	,,	1890
40.	Iraṇiya Vilācam	Ramaccantira Kavirāyar	,,	1889
41.	Iraṇiya Vilācam	Kumāracāmi Upāttiyāyar	,,	1899
42.	Iraṇiya Nāṭakam	Cōmacuntara Mutaliyār	Pondicherry	1856
43.	Iraṇiya Camkāra Nāṭakam OR Pirakalāta Nāṭakam	Palm leaf Manuscript	Madras	—
44.	Iraṇiya Vilācam Eṉṉum Pirakalāta Vilācam	Araṅkanāta Kavirāyar	,,	1876
45.	Iraṇiyaṉ Nāṭakam	Lōkanāta Mutaliyār	,,	1888
46.	Irāma Nāṭakam	Palm'eaf Manuscript	,,	—
47.	Irāma Nāṭakam	Cuvāmināta Mutaliyār	,,	1896

	NAME	AUTHOR	PLACE	YEAR
48.	Irāmarici Nāṭakam	K. Vēlāyuta Uṭa yār	Madras	1909
49.	Irāvaṇa Cammāra Nāṭakam	Natēca Kirāmaṇiyār	,,	1899
50.	Iraja Rājēsvari OR Kātalin Veṟṟi	Muttaiyā Mutaliyār	,,	1906
51.	Iraja Cūya Yāka Nāṭakam	—	,,	—
52.	Uttara Rāma Carittiram	Veṅkaṭācāri	,,	1878
53.	Uttara Rāmāyaṇa Nāṭakam	Palm leaf Manuscript	,,	—
54.	Urukkumāṅkata Nāṭakam	Civacaṇmukam Piḷḷai (Ed)	,,	1891
55.	Eṇṭirikku Emperēṭār Nāṭakam	—	—	1895
56.	Estākkiyār Nāṭakam	Tampi Muttuppiḷḷai	Jaffna	1890
57.	Ēṇiyētta Nāṭakam	Virapattiraṉ Upāttiyāyar	Madras	—

58. Oṭṭa Nāṭakam	Kōvinta Ācāri	Chidambaram	189
59. Kaṭal Intira Capā	—	Madras	1887
60. Kantar Nāṭakam	Pālacuppiramaṇya Kavirāyar	,,	1844
61. Kapukāku Nāṭakam	Vitāṉaippulavar	Columbu	—
62. Kamala Intira Capā	Rettiṉanāyakkar (Ed)	Madras	1973
63. Karṇa Mōṭca Nāṭakam	Rettiṉanāyakkar (Ed)	,,	—
64. Karṇa Vatam Nāṭakam	—	—	—
65. Karumi Nāṭakam	Ayyācāmi Mutaliyār	Madras	1898
66. Kaliyāṇa Nāṭakam	Ātmanāta Pākavatar	Devokottai	1900
67. Kajēntira Mōṭca Tērar Nāṭakam	Muttuliṅka Tēcikar	Madras	1898
68. Kajēntira Mōṭca Nāṭakam	Veṅkaṭācala Mutaliyār	,,	1874
69. Kātta Muttu Nāṭakam	Cāmikkaṇṇu Kavuṇṭar	,,	—
70. Kāttavarāya Nāṭakam	—	—	—

	NAME	AUTHOR	PLACE	YEAR
71.	KārāḷiaṉKār Kātta Nāṭakam	Kriṣṇacami Ceṭṭiyār	Coimbatore	1893
72.	Kāṉōpāttira Vilācam	D. Kātta Muttu Tācar	Chidambaram	1909
73.	Kiruṣṇa Kōpikā Vilācam	Ciṅivāca Ayyaṅkār	Srivilliputtur	1897
74.	Kiruṣṇaṉ Vilācam	Muṉiyaṉ	Madras	1878
75.	Kiruṣṇaṉ Tūtu Nāṭakam	Muṉucāmi Mutaliyār	,,	1924
76.	Kiruṣṇaṉ Tūtu Nāṭakam	Murukēcaṉ	,,	1897
77.	Kiruṣṇaṉ Nāṭakam	Veṇkaṭarāma Nāyakkar	Madras	—
78.	Kicaka Cammāra Nāṭakam	Rettiṉanāyakar (Pub)	Coimbatore	1890
79.	Kicaka Vilācam	Kaṇṇaiyā Nāyuṭu	Vellore	1897
80.	Kuca Lava Nāṭakam	Aruṇācala Mutaliyār	—	1883
81.	Kuca Lava Vilācam	Ceṣāttiri Ayyaṅkār	—	1876
82.	Kulattiyar Kalyāṇa Nāṭakam	P. A. Veṅkaṭēca Nāyākkar	Madras	1934

83. Kūlikku Māratikkum Kūtiāticcikal	Kāci Visvanāta Mutaliyār	,,	1870
84. Keṅkaiyammaṉ Nāṭaka Alaṅkāram	Kiruṣṇa Piḷḷai	Tiruppati	1891
85. Kōpikā Vilācam	—	—	—
86. Kōpiccantu	—	Coimbatore	1890
87. Kōvalaṉ Kaṇṇaki Nāṭakam	Vīrapattiraṉ	Madras	1889
88. Cakuntala Vilācam	Irmāccantira Kavirāyar	,,	1876
89. Cakuntalai Vilācam	Lakṣmi Ammāḷ	,,	1887
90. Cattiya pāṣā Ariccantira Vilācam	Muttucāmi Piḷḷai	,,	1883
91. Cantirakāca Nāṭakam	—	—	1874
92. Cantiravatanai OR Iraṇṭu Cakōtararkaḷ	Visvanāta Mutaliyār	Madras	1889

NAME	AUTHOR	PLACE	YEAR
93. Cantirakalai Kerva Pańka Nātakam	Cāmikkaṇṇu Kavuṅṭar	,,	1890
94. Cayintava Nāṭaka Alaṇkāram	Aruṇācala Mutaliyār	,,	1891
95. Cayintava Nāṭakam	Kiruṣṇa Piḷḷai	,,	1895
96. Carācanta Nāṭakam	Cālai Kiruṣṇacāmi	,,	1897
97. Cauvaruṇa Nāṭakam	—	—	—
98. Caṉi Vāra Virata Nāṭakam	Rettiṉanāyakar (Pub)	Madras	—
99. Cākuntalā Nāṭakam	Cāmināta Cāstiri	,,	1897
100. Cākuntalā Nāṭakam	Veṅkaṭāccāriyār	,,	1880
101. Cāraṅkataraṉ Carittirappā	Nārāyaṇacāmi Nāyuṭu	,,	1887
102. Cavittiri Nāṭakam	Kōvintacāmi Rāv	,,	1881

103.	Cavittiri Nāṭakam	P.S. Cuppiramaniya Ayyar	,,	1897
104.	Cāntarūpa Nāṭakam	Pakkirpulavar	Columbu	—
105.	Cittirai Vitaṉai Nāṭakam	Visvanāta Mutaliyār	Madras	1898
106.	Cittirāṅki Vilācam	Appāvu Piḷḷai	,,	1886
107.	Cittirāṅkatai Vilācam	Paracurāma Kavirāyar	Tanjore	1874
108.	Cittirā Paurṇami Nāṭakam OR Amarāvati Mōṭca Nāṭakam	T. Teyvanāka Paṭaiyācci	Madras	1929
109.	Civa Rāttiri Nāṭakam	Vēlāyuta Kavirāyar	,,	1876
110.	Ciṟuttoṇṭa Nāyaṉar Vilācam	Paracurāma Kavirāyar	,,	1874
111.	Ciṟuttoṇṭar Nāṭakam	Cāmpacivam Piḷḷai	,,	1893
112.	Ciṟuttoṇṭar Nāṭakam	Vīraliṅka Pārati	—	—
113.	Ciṅkīsvara Cuvamiyar Pāricātaka Nāṭakam	Kumāracuvāmi	Madras	—
114.	Cītā Kalyāṇam	Cupparāya Upāttiyāyar	,,	1923

NAME	AUTHOR	PLACE	YEAR
115. Cītā Kalyāṇam	Vēlu Mutaliyār	Madras	1889
116. Cītā Kalyāṇam	Vēmpammaḷ	,,	1889
117. Cukriva Vijayam	Rāja Kōpālaṉ	,,	1896
118. Cuntari Mālaiyiṭu Nāṭakam	Rākava Mūrtti	,,	—
119. Cupparāya Vilācam	—	,,	—
120. Cupattirai Kalyāṇam	Nārāyaṇaṉ	,,	—
121. Cupattirai Mālaiyiṭu Nāṭakam	Rettiṉanāyakar (Pub)	,,	—
122. Cumati Vilācam	Āḷvārappa Piḷḷai	Tirunelveli	1868
123. Cūtu Tukiluriṭal Nāṭakam	Rāmaccantira Kavirāyar	Rajanallur	1870
124. Cūrapatma Nāṭakam	—	—	—

125.	Cenci Tēciṅku	Cuppiramaṇiya Civam	—	1892
126.	Ceṇpakavalli Eṇṇum Pavaḷakkoṭi Nāṭakam	Tiyākarāja Piḷḷai	Madras	1893
127.	Cōḻa Vilācam	Appāvu Piḷḷai	,,	1886
128.	Ñāṉa Cavuntari Nāṭakam	Muttunayagam	,,	1889
129.	Ñāṉa Cavuntariyammāḷ Nāṭakam	Xavier Cruz Fernando	Ramanathapuram	1889
130.	Ñāṉa Cavuntariyammāḷ Nāṭakalaṅkāram	Antony Muttu	Coimbatore	1889
131.	Ñāṉa Matiyuḷāḷ	Karuṇāṉanta Cuvāmi	Madras	1870
132.	Ṭampāccāri Vilācam	Kāci Visvanāta Mutaliyār	Madras	1867
133.	Takka Nāṭakam	—	,,	1870
134.	Tacamaskanta Nāṭakam	—	,,	1888
135.	Tañcāvūr Periya Mārkkaṇṭēyar Tivya Carittiramākiya Nāṭaka Alaṅkāram	Naracimma Ayyar	,,	1911

	NAME	AUTHOR	PLACE	YEAR
136.	Tamayanti Nāṭakam	Kriṣṇapiḷḷai	Chidambaram	1877
137.	Tamayanti Nāṭakam	Mātar Pūtīsvara Cuvāmikaḷ	Madras	1884
138.	Taruma Nāṭakam	Kaliyāṇa Cuppiramaṇiya Ayyar	,,	1887
139.	Taruma Puttira Nāṭakam	Cuvāmināta Mutaliāyr	Manipay	1890
140.	Tāciltār Nāṭakam	Kāci Visvanāta Mutaliyār	Madras	1868
141.	Tāṭakai Cammāra Nāṭakam	Rettiṉanāyakar (Pub)	Madras	—
142.	Tārā Cāṇkam	—	—	—
143.	Tārukavaṉa Vilācam	Rāmaccantira Kavirāyar	Madras	—
144.	Tirunāṭakam	—	Attur	1879

145. Tirunīlakaṇṭa Nāyaṉār Vilāçam	Veṅkaṭācalam Piḷḷai	Madras	1875
146. Tiruviḷaiyāṭal Nāṭakam	Kiruṣṇa pārati	,,	1899
147. Tiraupati Tukil Urital Nāṭakam	Rettiṉacapāpati Mutaliyār	,,	1891
148. Tiravpati Vastrāpaharaṇam	Cuppā Cāstiriyār	,,	1892
149. Tukil Urital Nāṭakam	Caravaṇa Paṇṭitar	,,	1881
150. Turuvāca Carittiram	Kurucāmi Tācar	,,	1869
151. Turōpatai Mālaiyiṭu Nāṭakam	Rettiṉanāyakar (Pub)	,,	1972
152. Turōpatai Kuṟavañci Nāṭakam	Taṉikācala Mutaliyār	,,	1975
153. Tuḷacitāca Nāṭakam	—	—	—
154. Tēciṅku Rājaṉ Nāṭakam	Pukalēntip pulavar	Madras	1884
155. Tēcinku Rājaṉ Nāṭakam	Vīrapattira Ayyar	,,	1869
156. Tēcinku Rāja Vilācam	Muttu Kavirāyar	—	—

NAME	AUTHOR	PLACE	YEAR
157. Tērūrnta Nāṭakam	—	Madras	1871
158. Taiyār Cultāṉ Nāṭakam	Mohamed Ibrahim Sahib	,,	1879
159. Naccuppoykai	—	,,	—
160. Nanti Turkkam	Raṅkāccāri	,,	1885
161. Nalla Camārittaṉ Uvamai	P.S. Peter Ayyar	Palayamkottai	1910
162. Nallataṅkāḷ	Naracimma Ayyar	Vēlapākkam	1882
163. Nallataṅkāḷ Nāṭakam	T. Vaiyāpuri Piḷḷai	Tañcāvūr	1876
164. Naḷa Vilācam	Capāpati Mutaliyār	Madras	1872
165. Naḷa Vilācam	Tāmōtara Mutaliyār	,,	1882
166. Naḷa Nāṭakam OR Tamayanti Nāṭakam	Kiruṣṇa Piḷḷai	Tañcāvūr	1883

167.	Naḷa Cakkaravartti Vilācam	—	Madras	—
168.	Naḷa Nāṭakam	—	Kōkulapuram	—
169.	Nākāṉantam	Caṭakōpāccāriyār	Madras	1900
170.	Nālu Mantiri Vilācam	Tiru Murtti Nayiṉār	,,	1870
171.	Nijaliṅka Ciṅkaiyar Tivya Carittiram	Poṉṉucāmi Nāyakar	—	1889
172.	Nijaliṅka Ciṅkaiyar Tivya Carittiram	Rakunātaṉ	Madras	1887
173.	Nītīneṟi Ariccantira Nāṭakam	Caṅkiliyā Piḷḷai	,,	1899
174.	Nīli Nāṭakam	—	,,	1873
175.	Nūtaṉa Pavaḷēntira Capā	Appāvu Piḷḷai	Trichy	1898
176.	Paṭutōsi Nāṭakam	—	—	—
177.	Patmiṉi Capā	Muttucāmi Piḷḷai	Madras	1884
178.	Patiṉeṭṭām Pōr Nāṭakam	Kiruṣṇa Piḷḷai	,,	1889

	NAME	AUTHOR	PLACE	YEAR
179.	Parvata Intira Capā	—	,,	1884
180.	Parāṅkuca Nāṭakam (Nammāḷvar)	Cēṣakavi	—	—
181.	Pavaḷakkoṭi Mālai Nāṭakam	Naṭēca Kirāmaṇiyār	Madras	—
182.	Pavalentiri Capā	—	,,	1890
183.	Pākavata Tacamāskam	—	,,	1888
184.	Pāṇṭavar Cūtāṭṭa Nāṭakam	—	,,	—
185.	Pāṇṭi Kēḷi Vilāca Nāṭakam	Nārāyaṇakavi	—	—
186.	Pātukā Paṭṭāpiṣēka Nāṭakam	—	—	—
187.	Pirakalāta Vilācam	Araṅkanāta Kavirāyar	Madras	1876
188.	Piramma Camāja Nāṭakam	Kāci Visvanāta Mutaliyār	,,	1880

189.	Pirahalāta Carittiram	Vēmpammāḷ	,,	—
190.	Puṟuravac Cakkaravartti Nāṭakam	—	Pūviruntavalli	1897
191.	Pulantaraṉ Kaḷavu Nāṭakam	Rēttiṉanāyakar (Pub)	Madras	1873
192.	Peppili Rājaṉ Katai	V. Kaṉṉaiyā Nāyuṭu	,,	1907
193.	Poṉmarattu Nāṭakam	Poṉṉampala Mutaliyār	,,	1902
194.	Pōja Carittiram	Nārāyaṇa Cāstiri	,,	1900
195.	Makāpārta Vilācam-Cūtāṭal Tukilurital	Rāmāṉuja Cuvāmikaḷ	,,	1870
196.	Makāpārata Vilācam-Cūtu Tukilurital	Caravaṇa Paṇṭitar	,,	1881
197.	Makāpārata Vilācam-Arccuṉaṉ Tapacu	—	,,	1876
198.	Makāpārata Vilācam Āraṇya paruvam Naccuppoykai	—	,,	1898

NAME	AUTHOR	PLACE	YEAR
199. Makāpārata Vilācam-Vil Vaḷaittu Mālaiyiṭal	Rāmāṉuja Cuvāmikaḷ	,,	1874
200. Makāpārata Naccuppoykai Vilācam	Vairakkaṉ Vēlāyutaṉ Pulavar	,,	1880
201. Makāvintam OR Taruma Nāṭakam	Kaliyāṇa Cuppiramaṇiya Ayyar	,,	1889
202. Maṅkaḷavalli Vilācam	Nārāyaṇacāmi Piḷḷai	Trichy	1882
203. Maṇimālaṉ Caṇṭai Nāṭakam	A. Turaicāmi Mutaliyār	Madras	1910
204. Mati Vallapaṉ Kaliyāṇa Nāṭakam	S. Caṇmukam Upāttiyāyar	,,	1930
205. Maturai Mīṉākṣiyammai Nāṭakam	Cuntaram piḷḷai	,,	1889

206.	Maturai Vīraṉ Nāṭakam	Kuṭṭi Upattiyāyar	Madras	1870
207.	Maturai Vīraṉ Nāṭakam	Caravaṇa Paṇṭitar	Kōkulāpuram	1880
208.	Mayilirāvaṇaṉ Cantai Nāṭakam	Rettiṉanāyakar (Pub)	Madras	1867
209.	Maṉmata Nāṭakam	Rāmāṉujam Piḷḷai	„	1894
210.	Maṉmata Nāṭakam	Tirumalai Tēcikar	„	1871
211.	Maṉmata Vilācam	Tāṇṭavarāya Mutaliyār	„	1879
212.	Maṉunītic Cōḻa Cakkaravartti Carittirappā	Nārāyaṇacami Nāyuṭu	„	1881
213.	Maṉōrañcita Nāṭakam	Muttaṉ Ācāriyār	Ātipuri	1893
214.	Nāṭupiṭi Cantai Nāṭakam	Rākava Mūrtti	Madras	1889
215.	Māṇikka Cuvāmi Vilācam	Kuppucāmi Kirāmoṇi	„	1868
216.	Mārkkaṇṭēya Nāṭakam	Kōpālakiruṣṇa Ayyar	„	1876
217.	Mārkkaṇṭa Nāṭaka Alaṅkāram	Vartarāja Ayyar	Madras	1875

	NAME	AUTHOR	PLACE	YEAR
218.	Mārkkaṇṭēya Nāṭakam	Naracimma Ayyar	Madras	1882
219.	Mārkkaṇṭēyar Vilācam	Cuppurāma Ayyar	,,	1875
220.	Mārkkaṇṭēyar Vilācam	Veṅkaṭarāma Upāttiyāyar	Pettanāyakkaṉ pēṭṭai	1861
221.	Mālati Mātavam	Caṭakōpācāri	Madras	1899
2.	Māḷavikāvum Akṉimitraṉum	D.E. Srinivāca Rākavācāriyār	,,	18/4
	Mirukāvati Nāṭakam	—	—	—
	Miruccakaṭikai Nāṭakam	S.M. Natēca Cāstiri	Madras	1887
225.	Mīṉākṣi Nāṭakam	Cuppiramoṇiya Cāstiri	Pālakkāṭu	1890
226.	Mukkūṭar paḷḷu Nāṭakam	Eṉṉyiṉā pulavar	Chidambaram	1886
227.	Mukkūṭar paḷḷu Nāṭakam	Poṉṉuccāmi Mutaliyār	Madras	1856

228.	Mutalnāḷ Caṇṭai Nāṭakam	Rettinanāyakar (pub.)	Madras	1954
229.	Muttaiyan Vilācam or Vaḷḷiyammai Vilācam	Aruṇācala Mutaliyār (Ed.)	,,	1895
230.	Meyyariocantiran Nāṭakam	M.V. Kaliyāṇacuntaram Piḷḷai	,,	1897
231.	Mairāvāṇan Nāṭakam	Palm leaf Manuscript	,,	—
232.	Mōkanāṅki Vilācam	Cuppiramaṇiya Paṇṭitar	,,	1899
233.	Ratnāvati Nāṭaka Alaṅkāram	Ātilaṭcumi Ammāḷ	,,	1892
234.	Ratnāvaḷi	Cinivācarākavāccāriyār	,,	1880
235.	Rukmāṅkata Vilācam	Rāmaccantira Kavirāyar	,,	1882
236.	Lālkauhar Nāṭakam	Mohamed Nainar Maraikāyar	,,	1901
23 .	Lōpācaṣi-Rāmāyaṇa Nāṭakam	Veṅkaṭarāya Makākavi	,,	1874

	NAME	AUTHOR	PLACE	YEAR
238.	Vallāḷa Makārājaṉ Vilācam	Published by a few Vitvāṉs	Madras	1868
239.	Vallāḷā Makārājaṉ Nāṭakam	Muṉucāmi Mutaliyār (Ed)	,,	1904
240	Vaḷḷi Nāṭakam	Namaccivāya Pulavar	Tirunelveli	1872
241.	Vaḷḷiyammai Nāṭakam	Kumāra Piḷḷai	—	—
242.	Vaḷḷiyammai Nāṭakam	Muttuvīra Kaviñar	Tañcāvūr	1875
243.	Vāṇācura Nāṭakam	Appaṇṇā Nāyakar	Madras	1890
244	Vāṇācura Nāṭakam OR Uṣā Pariṇayam	Kastūri Ayyaṅkār	,,	1889
245.	Vāḷapimaṉṉan Nāṭakam	—	—	—
246.	Vikkirama Nāṭakam	Muṉucāmi Piḷḷai	Madras	1868

247. Vivēka Vitti Vilācam	Katirvēlak Kavirāyar	,,	1871
248. Vijaya Taruman Nāṭakam	—	—	—
249. Virakumāra Nāṭakam	Munucāmi Piḷḷai	Madras	1868
250. Vēta Cāṭciyākiya Tēvacakāyam Piḷḷai Vācakappā	Muttaiyā Pulavar	—	1894
251. Jamatakni Nāṭakam	—	—	—
252. Jalakiriṭai Nāṭakam	—	Madras	1880
253. Janā Manōllācini	V. P. Nārāyaṇa Ayyar	,,	1896
254 Jōki Nāṭakam	V. G. Kōvintarāya Kavirāyar	,,	1873
255. Jōki Nāṭakam	Cupparāya Mutaliyār	,,	1874
256. Sri Makāpārata Vilācam	Rāmnuja Cuvāmikaḷ	,,	1882
257. Sri Veṅkaṭēca Perumāḷ Nāṭakam	Rettinanāyakar (Ed)	,,	1972

APPENDIX II

MODERN TAMIL PLAYS

	NAME	AUTHOR	PLACE	YEAR
1.	Akkirakārattil Kaḷutai	Vēṅkaṭ Cāminātaṉ	Mūṉṟaṭaippu	1977
2.	Akṉi Cāṭciyāka	Kāvirināṭaṉ	Madras	1978
3.	Akamemṉaṉ	K S. Veṅkaṭarāmaṉ	New Delhi	1962
4.	Aṭimai	Krisṇapiḷḷai	Madras	1959
5.	Aṭivāṉattukku Appāl	A.K. Jeyarāmaṉ	,,	1947
6.	Aṇṇaṉ Kāppāṉ	T. Kuṟṟālam	Nagercoil	1971
7.	Aṇṇaṉum Tampiyum	T. Kuṟṟālam	,,	1971

8.	Aṇṇāviṉ Nāṭakaṅkaḷ	C. N. Aṇṇāturai	Madras	1971
9.	Aṇai Kaṭanta Veḷḷam	K. Rājavēlu	,,	1959
10.	Aṇainita Viḷakku (Prose)	Cāmi Citamparaṉār	,,	1948
11.	Aṇainta Viḷakku (Verse)	Cāmi Citamparaṉār	,,	1944
12.	Aṇaiyā Viḷakku	S. D. Cuntaram	,,	1957
13.	Antakaṉ Kuḷalōcai	Veṅkaṭa Lakṣmi	,,	1957
14.	Antamāṉ Kaiti	K. S. Kirṣṇamūrtti	,,	1967
15.	Antikkalampakam	Tirāviṭa Nāṭu (Journel)	,,	1963
16.	Antōṇiyāvum Kiliyōpaṭrāvum	Aru Cōmacuntaram	Kāraikuṭi	1969
17.	Appariṉ Aṟputam	Cuttāṉanta Pārati	Madras	1966
18.	Appāvum Piḷḷaiyum	N. Muttucāmi	,,	1974
19.	Appūtiyaṭikaḷ	N. Visvanātaṉ	Tañcāvūr	1934
20.	Apiññāṉa Cākuntalam	R. Rākavaiyaṅkār	Madras	1938
21.	Apinapa Nītam	Nārāyaṇa Ayyaṅkār	,,	1886

	NAME	AUTHOR	PLACE	YEAR
22.	Apimanyu	V. Cāmināta Carmā	Pudukōṭṭai	1933
23.	Ampāḷ Kaṭāccam	C.N. Aṇṇāturai	Madras	1955
24.	Ampikāpati Amarāvati	Maṟaimalaiyaṭikaḷ	,,	1954
25.	Ampikāpatiyum Araciḷaṅkumariyum	K.R. Kōvintarāja Mutaliyār	Raṅkūṉ	1938
26.	Ampu Eyta Paḻam	P. Rāmacāmi	Madras	1961
27.	Ampujattiṉ Rakasyam	Mary Massillamani	Maturai	1938
28.	Ammā Appa Viḷaiyāṭṭu	Vicu	Madras	1980
29.	Ammai Appar	Āṟu Aḻakappaṉ	,,	1971
30.	Amara Vaḻvu	A. Ēkāmparam	,,	1969
31.	Amarāparaṇam	T.A. Ganamurti	Coimbatore	1964

32. **Amarēcaṉ**	T. Ciṅkāravēlaṉ	Madras	1948
33. **Amalātittaṉ**	Campanta Mutaliyār	,,	1966
34. **Amiḷtu Etu**	Pārati Tācaṉ	,,	1968
35. **Amaiti**	Pārati Tācaṉ	,,	1969
36. **Amaiti**	Kō. Mōkaṉaraṅkam	,,	1977
37. **Ayōttiyā Kāṇṭam**	M.V. Tiruñāṉa campantam Piḷḷai	Jaffna	1962
38. **Aravaṇaic Cuntaram**	V. Rāmaliṅkam Piḷḷai	Namakkal	1924
39. **Ariccantiraṉ**	Campanta Mutaliyār	Madras	1918
40. **Ariccantiraṉ**	S. Pavāṉantam Piḷḷai	,,	1910
41. **Ariccantirā**	T.T. Caṅkaratās Cuvamikaḷ	Maturai	19?8
42. **Ariccantira Vilācam**	Muttucāmi Piḷḷai	Madras	1930
3. **Ariyum Civaṉum Oṇṇu**	Jotir Latā Kirijā	Nākapaṭṭiṉam	1977

	NAME	AUTHOR	PLACE	YEAR
44.	Aruṇōtayam	R. Cūṭamaṇi	Bombay	1967
45.	Aruṇōtayam	V. A. Kiruṣṇamūrtti	Trichy	1940
46.	Aruṇōtayam	V.M. Kotai Nāyaki Ammāḷ	Madras	1950
47.	Aruḷ Oḷi	A. S. Ganasambandam	,,	1964
48.	Aruḷmaṇiyam	Aru. Cōmacuntaraṉ	Karaikudi	1979
49.	Arai Mōtiram	Āru Aḻakappaṉ	Madras	1969
50.	Alṭāppu Cuntaram	Tamiḻ Vāṇaṉ	,,	1964
51.	Aḷḷi Carittiram	T.T. Caṅkaratās Cuvāmikaḷ	Madurai	1934
52.	Alekcāṇṭar	Tāmaraikkaṇṇaṉ	Madras	1963
53.	Alaikaḷ Ōyvatillai	Recrogas	,,	1942

54.	Avaḷukkāka	Vittiyāpūṣaṇi (Journel)	Karaikudi	1954
55.	Avaḷē Eṉatuyir	P. R. Civaṉaṭiyāṉ	Madras	1914
56.	Avaṉ Amaraṉ	A. Ciṉivācarākavaṉ	,,	1943
57.	Avaṉ Amaraṉ	Kātampari	,,	1960
58.	Avaṉ Pittaṉā	C. N. Aṇṇāturai	,,	No Year
59.	Avaṉukku Oru Vēlai Vēṇṭum	Navajōti	Columbu	1962
60.	Avaṉum Avaḷum	R. Raṅkāccāri	Madras	1970
61.	Avināciyār Kāṇa Vēṇṭiya Kāṭci	C. N. Aṇṇāturai	,,	1974
62.	Aḻaku Mayakkam	P. Tūraṉ	Madras	1951
63.	Aḻiyāc Celvam	Kalaittōḻaṉ	Nagercoll	1976
64.	Aṟampāṭa Vanta Maṟavaṉ	M.P. Kurucāmi	Maturai	1975
65.	Aṟivuc Celvam	Kō. Mōkaṉaraṅkam	Madras	1971
66.	Aṉpiṉ Arpputam	R. Cūṭāmaṇi	Vadalur	1941

NAME	AUTHOR	PLACE	YEAR
67. Aṉpukkum Uṇṭō Aṭaikkum Tāḻ	M.P. Kurucāmi	Maturai	1975
68. Aṉpu Nilaiyam	T. Kuṟṟālam	Trivandrum	1971
69. Aṉpu Vaḻi	P. Tūraṉ	Madras	1955
70. Aṉṉi Miñili	H. Ulakanātaṉ	Maturai	1978
71. Aṉṉi Miñili	Āṟu Aḻakappaṉ	Madras	1966
72. Aṉṉāṉ	Harihara Carmā	New Delhi	1962
73. Aṉārkali	Kaṇṇatācaṉ	Madras	1978
74. Aṉarkkalikkuppiṉ	Kalaiōḻaṉ	Nagercoil	1969
75. Aṉicca Aṭi	A. Palaṉi	Madras	1973
76. Aṉiccamalar	Kāvirināṭaṉ (Rājaṉ)	Trichy	1957
77. Aṉukkirakam	Kiruṣṇaṉ	Madras	1977

78.	Ākspōrțil Tamil	T.N. Cukicuppiramaṇiyam	,,	—
79.	Āṅkila Aracāṭci	T.K. Srinivāca Ayyaṅkār	,,	1913
80.	Ācaittī	Kōrā	Chidambaram	1978
81.	Ācai Yārai Viṭṭatu	Āṟu Aḷakappaṉ	Madras	1973
82.	Āṭal Pāṭal	Rācakōpālaṉ	,,	1952
83.	Āṇṭavaṉ Tamiḻaṉ	C.N. Tamil Piriyaṉ	Nāṭṭaracaṉkōṭṭai	1973
84.	Āṇṭāḷ Tirumaṇam	Tirumalai Nallāṉ	Madras	1968
85.	Āṇṭikkaṉ	K.S. Veṅkaṭarāmaṉ	New Delhi	1962
86.	Āṇṭimaṭam	K. Appāturai piḷḷai	Madras	1952
87.	Āṇṭiyiṉ Itayam	M.S. Kōpāl	Maturai	1973
88.	Āṇṭu Viḷā	Hēmā Āṉantatīrttaṉ	Madras	1959
89.	Āṇavattiruviḷaiyāṭal	K. Perumāḷ	,,	1977
90.	Āti Atti	P. Tūraṉ	,,	1956

NAME	AUTHOR	PLACE	YEAR
91. Āti Kavi	C. S. Rājappā	Ramaccantirapuram	1947
92. Āti Nāṭakam	Virācāmi Upāttiyāyar	Madras	1929
93. Ātimanti	S. Balasundaram	Tanjore	1972
94. Āputtiraṉ OR Camuka Ūḻiyaṉ	Cāmi Citamparaṉār	Madras	1974
95. Āyuḷ Taṇṭaṉai	Karantai Kaṇēcaṉ	,,	1973
96. Ārāmuut Acaṭā	D. Kiruṣṇa Mūrtti	,,	1960
97. Āriya Capā	K. Kōpālaccāri	,,	1893
98. Ālamaram	Harihara Carmā	New Delhi	1962
99. Ālaviraṉ	Campanta Mutaliyār	Madras	1940
100. Āḷapiṟantavarkaḷ	A.K. Kaṇṇaṉ	,,	—
101. Āṉmika Oḷi	M.P. Kurucāmi	Maturai	1975

102.	Āṉmīkak Kuruvum Arumaic Ciṭarum	M.P. Kurucāmi	,,	1975
103.	Āṉantam	Cuttāṉanta Pārati	Vadalur	1948
104.	Āstāṉa Purattu Nāṭaka Capai	Campanta Mutaliyār	Madras	1940
105.	Iṅkiruntu Eṅkē	Navajōti	Columbu	1961
106.	Iṭinta Civaṉ Kōvil	Īsvara Cantira Cēkarar	New Delhi	1961
107.	Iṭuppil Iruntatu	Āṟu Aḻakkappaṉ	Madras	1977
108.	Iṭaic Cuvar Irupuṟamum	Campanta Mutaliyār	,,	1928
109.	Iṭai Vaḻiyil kāliyāka Kṭanta Iṭaṅkaḷ	Āṟu Aḻakappaṉ	,,	1973
110.	Iṇainta Uḷḷam	Kalaic Celvaṉ	Maturai	1965
111.	Ituvā Nākarikam	Matucūtaṉa Tattar	New Delhi	1961
112.	Itō Namakku Oruvar	S. Poṉratṉam	Sayarpuram	1979
113.	Intiya Mutaṟ Caṭṭam	A.M. Paramacivaṉantam	Madras	1950

NAME	AUTHOR	PLACE	YEAR
114. **Intira Mōkaṉā**	V. M. Kōtai Nāyaki Ammaḷ	,,	1925
115. **Intirā Mutaliya Nāṭakaṅkaḷ**	K Srinivas	Trichy	1945
116. **Intiyaṉum Hiṭlarum**	Campanta Mutaliyār	Madras	1947
117. **Intupālā OR Tēvappiriyā**	K. Kuppucāmi	Kumbakonam	1937
118. **Imayattil Nām**	R. Veṅkaṭācalam	Madras	1959
119. **Irakkam Eṅkē**	C.N. Aṇṇāturai	,,	1948
120. **Irakkam Oru Payaṇam**	C.N. Aṇṇāturai	,,	1947
121. **Iraṇṭām Riccarṭu**	Aru Cōmacuntaram	Karaikudi	1967
122. **Iraṇṭu Ātmākkaḷ**	Campanta Mutaliyār	Madras	1928
123. **Iraṇṭu Naṇparkaḷ**	Campanta Mutaliyār	,,	1906

124.	Iraṇiyaṉ OR Iṇaiyaṟṟa Vīraṉ	Pārati Tācaṉ	,,	1939
125.	Iraṇiyaṉ	K. Veḷḷimalai	Coimbatore	1979
126.	Irattak Kaṇṇīr	M. Karuṇāniti	Trichy	1953
127.	Iratta Taṭākam	C P. Ciṟṟarcu	,,	1952
128.	Iravi Varmaṉ	T. Lakṣmaṇaṉ Piḷḷai	Trivandrum	1917
129.	Iraviṉ Valimai	N. Vaṉamāmalai	Madras	1942
130.	Irācammā Tēvi	P. Nīlakaṇṭaṉ	Trichy	1946
131.	Irācēntiraṉ	T.A. Ganamurthi	Coimbatore	1965
132.	Irācēntiraṉ	N.M. Kōvintarāya Nāṭṭār	Tañcāvūr	1949
133.	Irācāmpāḷ	S. Kantacāmi Mutaliyār	Madras	1927
134.	Irāṇi Maṅkammāḷ	Cuttāṉanta Pārati	Ramaccantirapuram	1943
135.	Irāmatās Carittiram	S.S. Caṅkaraliṅkak Kavirāyar	Madras	1932

NAME	AUTHOR	PLACE	YEAR
136. Irāma Nāṭakam	S. Pavāṉantam Piḷḷai	"	1914
137. Irāmaliṅka Cuvāmikaḷ	Cuvāmi Turiyāṉantar	Tiruppāpuliyūr	1938
138. Irāja Rāja Cōḻaṉ	Aru Rāmanātaṉ	Madras	1955
139. Iraja Rājēsvari OR Kātaliṉ Veṟṟi	C. Muttaiyā Mutaliyār	"	1906
140. Irājēntira Mōkaṉā	K. Turaicāmi Ayyaṅkār	"	1955
141. Irājēntiraṉ	S. Kantıcāmi Mutaliyār	"	1930
142. Iru Cakōtarikaḷ OR Līlāvati Culōcaṉā	Campanta Mutaliyār	Madras	1893
143. Iru Naṇparkaḷ	Campanta Mutaliyār	"	1896
144. Iru Nāṭakaṅkaḷ	S.N.K. Rājaṉ	"	1879
145. Iruvar Kaṇṭaṉar	R. Cūṭāmaṇi	"	1965

146.	Iruvarum Kaḷvarkaḷē	Campanta Mutaliyār	,,	1941
147.	Iruḷil Oḷi	C. Rāmacāmi	Virudunagar	1952
148.	Illaṟamum Tuṟavaṟamum	Campanta Mutaliyār	Madras	1953
149.	Ilakkiya Nāṭakaṅkaḷ	H. Vaittiyanātaṉ	,,	1960
150.	Illakkiya Nāṭakaṅkaḷ	Muttu Rājā Kaṇṇaṉar	,,	1974
151.	Ilakkiya Nāṭakaṅkaḷ	A. N. Perumāḷ	Nagercoil	1973
152.	Ilaṅkēsvaraṉ	K. Mūrti	Madras	1961
153.	Ivaḷum Avaḷum	Cuttāṉanta Pārati	,,	1949
154.	Iḷaṅkōṭiyāḷ	Natarāja Cuntaram	,,	1963
155.	Iḷaṅkō	M. Varatarājaṉ	,,	1951
156.	Iḷaṅkōviṉ Kātali	G. C. Iḷaṅkōvaṉ	Iypo (Malaysia)	1971
157.	Iḷaṅkōviṉ Capatam	C. N. Aṇṇāturai	Madras	1950
158.	Iḷanturavi	P. Tūraṉ	,,	1961

NAME	AUTHOR	PLACE	YEAR
159. Iḷavaracaṉ Mutal Kulōttuṅkaṉ	A.K. Rāmaccantiraṉ	,,	1946
160. Iḷavaraci	A. Vaittiyanātaṉ	,,	1965
161. Iḷaiyavaṉ	A. S Ganasambandam	,,	1964
162. Iṟavā Varam	D.N. Vicuvanātaṉ	,,	1969
163 Iṟaivaṉ Tanta Paricu	T. Kuṟṟālam	Trivandrum	1971
164. Iṉpattuḷ Iṉpam	S. Kaliyāṇacuntaram	,,	1970
165. Iṉpap Puraṭci	A. Vaittiyanātaṉ	,,	1957
166. Iṉpa Oḷi	C. N. Aṇṇāturai	,,	1971
167. Iṉpak Kātal	Pārati Tācaṉ	,,	1959
168. Iṉpac Cākaraṉ	Cāmi Citamparaṉār	,,	1925

169. Iṉpa Cākaraṉ	C.A. Ayyamuttu	Tiruppūr	1939
170. Iṉpanāḷil Itayam Pāṭutu	C. N. Aṇṇāturai	Madras	1959
171. Iṉpap Peruvāḻvu	Kō. Mōkaṉaraṅkam	Madras	1969
172. Iṉpam Eṅkē	S. D. Cuntaram	,,	1973
173. Iṉpa Maṇam	R.S. Maṇi	,,	No year
174. Iṉpa Ratam	C. Mariya Piḷḷai	Tiruviṭaimarutūr	1951
175. Iṉpa Vaḷḷi	P. Nīlakaṇṭaṉ	Trichy	1947
176. Inspekṭar	N. Cōmacuntaram	Madras	1952
177. Inspekṭar Jeṉaral	Ratulaṉ	,,	1958
178. Īrattin Cuvaṭu	R. Kuḻantaivēlu	Tañcāvūr	1969
179. Uṇṭiyal Ulakanātaṉ	Tamiḻvāṇaṉ	Madras	1964
180. Uṇmaiyāṉa Cakōtaraṉ	Campanta Mutaliyār	,,	1920
181. Uṇmaiyē Uṉ Vilai Eṉṉa	Cō Rāmacāmi	Madras	—
182. Uṇarviṉ Uyir	R. Kuḻantaivēlu	Tañcāvūr	1970

	NAME	AUTHOR	PLACE	YEAR
183.	Uttama Pattiṉi	Campanta Mutaliyār	Madras	1934
184.	Uttamaṉ	A. Ātittaṉ	,,	1950
185.	Uttara Rāmaccaritam	K. Cantāṉam	,,	1949
186.	Uttara Rāmac Caritam	C. N. Aṉantarāma Cāstiri	Trivandrum	1917
187.	Uttara Rāmāyaṇa Nāṭakam	T. Cantiracēkaraṉ (Ed)	Madras	1960
188.	Uttiyōkam	V. Cāvuminā‌ta Carmā	,,	1923
189.	Utayakkaṉṉi	A. Ciṉivācarākavaṉ	,,	—
190.	Utayalaṉ OR Koṟkaic Ciṅkaḷavaṉ	A. Mātavaiyā	,,	1918
191	Upaṅkali	V.Sp. Māṇikkam	Annamalinagar	1972
192.	Uyirppali	Akilaṉ	Madras	1962

193.	Uyirācai	Āṟu Aḻakkappaṉ	,,	1966
194.	Uyiriḷaṅkumaraṉ	K. Cōmacuntarappulavar	Cuṉākam (ri Lanka)	1936
195.	Uyirōviyam	Nārayaṇa Turaikkaṇṇaṉ	Madras	1949
196.	Urimaikkuraḷ	Cantiracēkaraṉ	Sattur	1959
197.	Ulakam Cirikkiṟatu	C. Mūrtti	Madras	1961
198.	Ulakam Palavitam	V. Cāmināta Carmā	,,	1957
199.	Uṉṉiṣṭampōl	Rāsviṉt (Gaṉapōtiṉi)	,,	1905
200.	Uṉṉaiyē Nī Eṇṇippār	Mā. Rā.	,,	1961
201.	Ūcittuvāram	Harihara Carmā	New Delhi	1962
202.	Ūñcal Maṉam	Muracōli Māṟaṉ	Madras	1972
203.	Ūrkkuruvi	S. Kulacēkaraṉ	Vellore	1975
204.	Ūrvaci	N. Citampara Cuppiramaṇiyam	Madras	1944
205	Ūrvaci Cāpam	Campanta Mutaliyār	Madras	1917

	NAME	AUTHOR	PLACE	YEAR
206.	Ūrvampu	Meriṉā	Madras	1975
207.	Ūṉum Uyirum	T.N. Cukicuppiramaṇiyam	,,	1970
208.	Eṭipas Vēntaṉ	K.S. Veṅkaṭarāmaṉ	New Delhi	1966
209.	Eṇṇiya Eṇṇiyāṅku	Aru Cōmacuntaram	Karaikudi	1970
210.	Ettaṉ Ēkāmparam	N. Cuppiramaṇiya Piḷḷai	Pudukottai	1946
211.	Ettaṉ Tiruviḷaiyāṭal	C.N. Aṇṇāturai	Madras	1950
212.	Etir Nīccal	K. Pālaccantar	,	—
213.	Etirpārata Muṭivu	M.K. Muttu	Udumalai	1968
214.	Etaiyum Tāṅkum Itayam	C.N. Aṇṇāturai	Madras	1962
215.	Enta Vitattilum	Campanta Mutaliyār	,,	1928
216.	Ellām Naṉmaikkē	Kōmal Cuvāminātaṉ	,,	1967

217. Eḻuttu Vēntar Iḷamparuti	Āṟu Aḻakappaṉ	Madras	1973
218. Eḷḷal Nāṭakaṅkaḷ	Āṟu Aḻakappaṉ	,,	1966
219. Eṉ Appā Kalekṭar	Āṟu Aḻakappaṉ	,,	1973
220. Eṉ Taṅkai	T.S. Naṭarācaṉ	Kāṉāṭukāttāṉ	1950
221. Eṉṉa Vāḻkkai and other plays	C.R. Mayilēṟu	Chidambaram	1948
222. Ēmānta Iru Tiruṭarkaḷ	Campanta Mutaliyār	Madras	1937
223. Ēmāṟṟam	M. Varatarācaṉ	,,	1963
224. Ēyarkōṉ	D.V. Vīrācāmi	Coimbatore	1970
225. Ēḻu Nāṭakaṅkaḷ	K.N. Cuppiramoṇiyaṉ	Madras	1944
226. Aimpatu Mailkaḷukkuḷ Arumpiya Kātal Aimpattoṉṟāvatu Mailil	Āṟu Aḻakappaṉ	,,	1973
227. Ottellō	A. Citamparanātaṉ Ceṭṭiyār	,,	1960
228. Ottallō (Uttamaṉ)	A.K. Ātittar	,,	1961

NAME	AUTHOR	PLACE	YEAR
229. Ottellō Eṉṟa Veṉis Mōriyaṉ	A. Mātavaiyā	,,	1902
230. Oru Kolai	Cujātā	,,	1979
231. Oru Nāḷ Kūttu	Tamiḻvāṇaṉ	,,	1964
232. Oru Noṭiyil	V. Sp. Māṇikkam	Chidambaram	1972
233. Oru Pirayāṇam	Cujātā	Madras	1979
234. Oru Vāra Naṭṭam	Āṟu Aḻakappaṉ	Madras	1966
235. Orē Ulakam	Kāvirināṭaṉ	Tiruppattūr	1959
236. Orē Muttam	M. Karuṇāniti	Jalakaṇṭapuram	1950
237. Oṉpatu Cuvai	Pārati Tācaṉ	Madras	1970
238. Oṉṟai Niṉaikkiṉ	V. C. Kōpāla Rettiṉam	,,	1944
239. Ōṭippōṉavaḷ	M. S. Kōpāl	Maturai	1973

240.	Ōtallō	C.R. Mayltēṟu	Chidambaram	1950
241.	Ōr Iravu	C.N. Aṇṇāturai	Madras	1954
242.	Ōraṅka Nāṭakaṅkaḷ	M.P. Kurucāmi	Maturai	1975
243.	Ōraṅka Nāṭakaṅkaḷ	K. Srinivas	Trichy	1944
244.	Ōraṅka Nāṭakaṅkaḷ Oṉpatu	Aru Cōmacuntaram	Karikudi	1963
245.	Ōviyam Ceyta Vēlai	T. D. Mīṉākṣicuntaram	Trichy	1952
246.	Auraṅkacip	Intirā Pārtacārati	Madras	1978
247.	Auvaiyār Nāṭakam	P. Etirājulu	,,	1957
248.	Kaṅkaṇam	Periyacāmi Tūraṉ	,,	1959
249.	Kañcikkalayam	Pūvai S. Āṟumukam	,,	1974
250.	Kaṭṭai Vaṇṭi	K. Cuvāminātaṉ	,,	No year
251.	Kaṭṭuppāṭu	S.M. Caṇmukacuntaram	Erode	1968
25 .	Kaṭaka Muttarayaṉ	Tirumāṟaṉ	Maturai	1971

NAME	AUTHOR	PLACE	YEAR
253. Kaṭamai	S.M. Caṇmukacuntaram	Erode	1967
254. Kaṭamai	Aru Cōmacuntaram	Karaikudi	1966
255. Kaṭamai Eṅkē	M. Varatarācaṉ	Madras	1965
256. Kaṭamai Tavaṟāc Cemmal	K. Vellimalai	Coimbatore	1973
257. Kaṭavuḷ Cittam	K. Rājakōpālācāriyār	Madras	1946
258. Kaṭavuḷ Tuṇai	Harihara Carmā	New Delhi	1962
259 .Kaṭavuḷ Vantiruntāl	Cujātā	Madras	1979
260. Kaṭavuḷar Ulakil	C.N. Aṇṇāturai	,,	1956
261. Kaṭavuḷiṉ Etirikaḷ	Kāvirināṭaṉ	Trichy	1963
262. Kaṭaṟkarai	T. A. Ganamurtti	Coimbatore	1949
263. Kaṭimara Yāṉai	K.N. Cuntarēcaṉ	Kañjam	No year

264.	Kaṭaicic Ceyti	Ratulaṉ	Madras	1960
265.	Kaṭōtkajaṉ Tūtu	T.N. Cukicuppiramaṇiyaṉ	,,	1963
266.	Kaṇṭatum Kātal	Campanta Mutaliyār	,,	1937
267.	Kaṇṭi Rājā Nāṭakam	Civacaṇmukam Piḷḷai	,,	1928
268.	Kaṇṭu Koṇṭa Kuḻantaikaḷ	R. Ēkāmparanātaṉ	Tañcāvūr	—
269.	Kaṇṭu Piṭittal	Campanta Mutaliyār	Madras	1899
270.	Kaṇṇakiyō Mātaviyō	Kōrā	Annamalainager	1976
271.	Kaṇṇappar	N. Visvanātaṉ	Tañcāvūr	1935
272.	Kaṇṇaṉum Kāntāriyum	K.N. Cuntaranātaṉ	Trichy	1945
273.	Kaṇṇāyirattiṉ Ulakam	C.N. Aṇṇārurai	Madras	1949
274.	Kaṇṇiyam	S.M. Caṇmukacuntaram	Erode	1967
275	Kaṇṇirtuḷi	C.N. Aṇṇāturai	Madras	1971
276.	Kaṇakkappiḷḷai	M.S. Kōpāl	Maturai	1973

	NAME	AUTHOR	PLACE	YEAR
277.	Kaṉanātaṉum Avaṉatu Amaiccarkaḷum	Companta Mutaliyār	Madras	1941
278.	Kaṉavaṉ	Periyacāmi Tūraṉ	,,	1959
279.	Katariṉ Veṟṟi	T. P. Kirṣṇacāmi Pāvalar	Madras	1929
280.	Katai Vacaṉam Kantacāmi	Tamiḻvāṇaṉ	,,	1964
281.	Kamalāvati	K. Veṅkaṭarāmaiyar	Maturai	1916
282.	Kayamaiyaik Kaḷaivōm	Kō. Mōkaṉoraṅkaṉ	Madras	1976
283.	Kayāl Ṭās	T. A. Cuvāmināta Ayyar	,,	—
284.	Kayilācanātar Kōyil	A.S. Ganasambandam	,,	1964
285.	Karantu Kāriyam Ceyal	R. Ēkāmparanātaṉ	Tañcāvūr	1965
286.	Karikāl Vaḷavaṉ	Uruttiraṉ Kaṇṇaṉ	Madras	1964
287.	Kalcumanta Kacaṭar	C.N. Aṇṇāturai	,,	1949

288.	Kalyāṇa Cūper Mārkaṭ	Seva Stage	,,	1965
289.	Kalakalattak Kaṭaikkāl	Kōrā	Annamalainagar	1978
290.	Kaloppaṭam Kantacāmi	Tamilvāṇaṉ	Madras	1964
291.	Kalāṭṭā Kalyāṇam	Kōmal Cuvāminātaṉ	,,	1951
292.	Kalāvati	V.K. Cūriyanārāyaṇa Cāstiri	Maturai	1898
293.	Kalāvalli	A. Caṇmuka Vēlaṉ	Madras	1946
294.	Kaliṅkappōr	Rāma Lakkuvaṉ	,,	1963
295.	Kaliṅka Veṟṟi	Iḷanteṉṟal	,,	1974
296.	Kaliyāṇa Nāṭakam	Ātmanāta Pākavatar	,,	1900
297.	Kalaikkūttiyiṉ Kātal	Pārati Tācaṉ	,,	1959
298.	Kalainta Mēkam	Āṟu Aḻakappaṉ	,,	1969
299.	Kalaiyaraci Kiḷiōpāṭrā	T. Puruṣōttamaṉ	,,	1978
300.	Kalaiyum Cilaiyum	Kō Mōkaṉaraṅkam	,,	1969
301.	Kalaiyō Kātalō	Campanta Mutaliyār	,,	1946

	NAME	AUTHOR	PLACE	YEAR
302.	Kalaivāṇaṉ	K S. Kiruṣṇomūrtti	Pudukottai	1948
303.	Kalaivāṇi	T.D. Mīṉākṣicuntaram	Trichy	1950
304.	Kavarṇars Kap	T.P. Kriṣṇacāmi Pāvalar	Madras	1924
305.	Kaviccakkaravartti	K. Aḻakiricāmi	,,	1963
306.	Kavitaiyum Kalaiyum	Āṟu Alakappaṉ	,,	1966
307.	Kaviyaracā? Puviyaracā?	M. Civam	Rajapalayam	1967
308.	Kaviyiṉ Kaṉavu	S. D. Cuntaram	Madras	1945
309.	Kaḷvar Talaivaṉ	Campanta Mutaliyār	,,	1894
310.	Kaḷḷattōṇi Nāṭakam	M.A. Appās	,,	1953
311.	Kaḻappali	Veḷḷimalai	Coimbatore	1973
312.	Kaḻapali	P.S. Rāmaiyā	Madras	1965

313.	Kaṟkaṇṭu	Pārati Tācaṉ	,,	1959
314.	Kaṟpaṉaittirai	K. Cantiracēkaraṉ	,,	1947
315.	Kaṟpaṉai Sputṉic	Kāvirināṭaṉ (Rājan)	Trichy	1967
316.	Kaṟpiṉ Cuṭar Nī	Tākūr Tācaṉ	Madras	1962
317.	Kaṟivēppilai	Āṟu Aḻakappaṉ	,,	1970
318.	Kaṟai Pōkavillai	C.N. Aṇṇāturai	,,	1947
319.	Kaṉyā Culkam	M.K. Jakaṉṉāta Rājā	,,	1964
320.	Kaṉakai	K. Araṅkacāmi	,,	1976
321.	Kākitappū	M. Karuṇāniti	,,	1962
322.	Kācūrār Karuṇai	C.N. Aṇṇāturai	,,	1947
323.	Kāṭci Kaṇ Kāṭciyē	T.N. Cukicuppiramaṇiyam	,,	—
324.	Kāṭṭu Vāttu	Turaiyaraṅkacāmi	New Delhi	1962
325.	Kātal Eṅkē?	M. Varataracaṉ	Madras	1952

	NAME	AUTHOR	PLACE	YEAR
326.	Kātal Vāḻka! Kātal Vāḻka!	Kō. Mōkaṉaraṅkam	Madras	1969
327.	Kāṭal Vāḻvu	Pārati Tācaṉ	,,	1964
328.	Kātal Jōti	C.N. Aṇṇāturai	,,	1953
329.	Kātalar Kaṇkaḷ	Campanta Mutaliyār	,,	1902
330.	Kātaliṉ Poy	Periyacāmi Tūraṉ	,,	1955
331.	Kātalukku Ōyvillai	Ciṭṭi	,,	1912
332.	Kātalō Kātal	Āṟu Aḻakappaṉ	,,	1973
333	Kāmakkaḷimakaṉ Kōmas OR Kaṟpiṉ Veṟṟi	A.K. Parantāmaṉār	,,	1975
334.	Kāmakkaṇṇi	T.A. Ganamurti	Coimbatore	1963
335.	Kāmañcari	Kuḻantai	Madras	1968

336.	Kāmattilakaṉ	Cuttāṉanta Pārati	Vadalur	1946
337.	Kāmatēṉuvāṉa Kalaimātu	Āṟu Aḻakappaṉ	Madras	1973
338.	Kāmāṭci	Pūraṇaliṅkam Piḷḷai	Munnirpallam	1915
339.	Kāmiṉi	S.D.S. Yōkiyār	Trichy	1947
340.	Kārttikai Cīr	N. Raṅkanātaṉ	Madras	1972
341.	Kāraikkālammai	Kalākṣēttram	,,	1941
342.	Kālkaṭṭu	Merīṉā	,,	1978
343.	Kāla Ōṭṭam	Aru Cōmacuntaram	Karaikudi	1973
344.	Kālakkaṇi	V.M. Cēturāmaṉ	Madras	1979
345.	Kālattil Veṉṟāṉ	C.N. Aṇṇāturai	,,	1956
346.	Kālattēr	Cuttāṉanta Pārati	Ramachandrapuram	1954
347.	Kālam Kālamāka	N. Muttucāmi	Madras	1974
348.	Kālava Riṣi	Campanta Mutaliyār	,,	1899

	NAME	AUTHOR	PLACE	YEAR
349.	Kāḷi	N. Piccai Mūrtti	,,	1946
350	Kāvalkārarkaḷukkuk Kaṭṭaḷai	Campanta Mutaliyār	,,	1937
351.	Kāḷappaṉiṉ Kaḷḷattaṉam	Campanta Mutaliyār	,,	1931
352.	Kāḷitāca Cākuntalam	Cuvāminātа Mutaliyār	Chidambaram	1949
353.	Kāṟṟil Vanta Kaṭitam	V. Taṇṭapāṇi	Kaṭalūr	1966
354.	Kāṟṟilē Mitanta Nāṭakaṅkaḷ	M.S. Kōpāl	Maturai	1973
355.	Kimpaḷam	M. Varatarācaṉ	Madras	1968
356.	Kiḷḷivaḷavaṉ	Tāmaraikkaṇṇaṉ	,,	1960
357.	Kiḷiyōpāṭrā	K. Celvam	,,	1964
358.	Kīcakavatam	C. R. Patmanāpa Ayyar	Coimbatore	1912
359.	Kīcakaṉ	C. R. Namaccivāya Mutaliyār	Madras	1925

360.	Kicakaṉ OR Pāyappatuṅkal	K. Namaccivāya Mutaliyār	,,	1915
361.	Kitōtayam	V. V. Srinivāca Ayyaṅkār	,,	1932
362.	Kukaṉ	H. Vaittiyanātaṉ	,,	1960
363.	Kucalava Nāṭakam	Thomson Co. (Pub.)	Madras	1907
364.	Kucēlar	M.V. Kōvintarāja Ayyar	Karaikudi	1917
365.	Kuṭamalaitteyvam	J. Rāju Mutaliyār	Madras	1948
366.	Kuṭumpakkatai	S. Vēṅkaṭacāmi	,,	1967
367.	Kuṭumpa Rakasyaṉ	M. Vēnkaṭarāmaṉ	,,	1947
368.	Kuṇṭalakēci	Cuttāṉanta Pārati	Vadalur	1944
369.	Kuṇacēkarar	M. Murukēcaṉ	Ambur	1975
370.	Kuṇamaṇi	K. V. Nākamaṇi	Kumbakonam	1940
371.	Kuṇamālikai	N. R. Tātācāri	Madras	1902
372.	Kuttu Viḷakku	Kāvirināṭaṉ	Trichy	1961

	NAME	AUTHOR	PLACE	YEAR
873.	Kutirai Pantayam	N. Rakunātaṉ	Madras	1972
874.	Kumpakōṇattil Cati	Kōmal Cuvāminātaṉ	,,	1967
875.	Kumaṇaṉ	N.R. Cuppiramaṇiya carmā	Maturai	1916
876.	Kumaṇaṉ	T Rāju Mutaliyār	Madras	1947
877.	Kumari Mutal Kāṣmir Varai	Nāraṇa Turaikkaṇṇaṉ	,,	1968
878.	Kumastāviṉ Peṇ	T.K. Muttucāmi	,,	1940
879.	Kural: Alai Ōcai	Harihara Carmā	New Delhi	1962
880.	Kurucaṭiyāṉ	Peter Rayan	Ovari	1947
881.	Kulacēkari	Ganapotini (Journel)	Madras	1904
882.	Kuḷappam	S. Kiruṣṇa Mūrtti	New Delhi	1972
883.	Kuṟamakaḷ	Campanta Mutaliyār	Madras	1934

384.	Kūṇṭukkiḷi	T.J. Raṅkaṉātaṉ	,,	1941
385.	Keṭutalkaḷ	Cauntaryaṉ	,,	1980
386.	Kaiti	A.K. Vēlaṉ	,,	1951
387.	Kai Viḷakku	Seva Stage	,,	—
388.	Kai Viḷakku	Tāmaraikkaṇṇaṉ	,,	1979
389.	Koṭai Maṭam	T. Rāju Mutaliyār	,,	1947
390.	Koṭaiyāḷi Karṇaṉ	Campanta Mutaliyār	,,	1980
391.	Koṇṭāṭṭamum Tiṇṭā ṭamum	M.S. Kōpāl	Maturai	1978
392.	Kollippāvai	Āṟu Aḻakappaṉ	Madras	1966
393.	Konēri Aracakumāraṉ	Campanta ''utaliyār	,,	1913
394.	Kōyil	Intirā Pārttacārati	,,	1978
395.	Kōvalaṉ Carittiram	T.T. Caṅkaratās Cuvāmikaḷ	Maturai	1939
396.	Kōvalaṉ Carittiram	S.S. Caṅkarliṅkak kavirāyar	Madras	1966

	NAME	AUTHOR	PLACE	YEAR
397.	Kōṣa Yāttirai OR Kauravar Karva Paṅkam	Sri Kalyāṇarāma Cāstiri	Madras	1931
398.	Kaucāmpi Maṉṉaṉum Maturaip Perumāṉum	S. Rutrapati	Bangalore	1947
399.	Kauravā Mappiḷḷai	Pūrṇam Visvanātaṉ	Madras	1965
400.	Cakkaravartti Acōkaṉ	Aru Rāmanātaṉ	,,	1962
401.	Caktimuttuppulavar	Pārati Tācaṉ	,,	1959
402.	Cakātēvaṉiṉ Cūḷcci	Campanta Mutaliyār	,,	1930
403.	Cakuntalam Nāṭakam	Maṟaimalaiyaṭikaḷ	Pallavaram	1907
404.	Cakuntalā Nāṭakam	A. K. Ātittar	Madras	1938
405.	Cakuntalai	C. Kōmāji Rāv	Udumalaipet	1938
406.	Cakuntalai	S. Pavānantam Piḷḷai	Madras	1922

407.	Cakuntalai Nāṭakam	V. Cāminata carmā	Madras	1902
408.	Caṅkakāla Vaḷḷalkaḷ	Civakuppucāmi Piḷḷai	,,	1943
409.	Caṅkītappayittiyam	Campanta Mutaliyār	,,	1940
410.	Caṭṭa Capai	Harihara Carmā	New Delhi	1962
411.	Caṭṭattiṉ Caṅkaḷ	Kō. Mōkaṉaraṅkam	Madras	1976
412.	Caṇpakavalli OR Pavaḷakkoṭi Nāṭakam	Tiyākarāja Piḷḷai	Trichy	1893
413.	Cattiyapāṣā Ariccantira Vilācam	T.T. Appāvu Piḷḷai	Madras	1912
414.	Cattiyvāṉ Cāvittiri	Caṅkaraliṅkam Kavirāyar	,,	1927
415.	Cattiyavāṉ Cāvittiri	A. Ātmaliṅkam	,,	1928
416.	Cattiyavāṉ Cāvittiri	T.T. Caṅkaratās Cuvāmikaḷ	,,	1940
417.	Catya Vijayam	Veṅkaṭarāma cāstiri	,,	1920

NAME	AUTHOR	PLACE	YEAR
418. Cattiya Hariccantiraṉ	M.M. Nārāyaṇacāmi Ayyar	,,	1915
419. Catrujit	Campanta Mutaliyār	,,	1897
420. Cati Anucūyā	T.T. Caṅkaratās cuvāmikaḷ	,,	1927
421. Cati Cakti	Campanta Mutaliyār	,,	1943
422. Cati Culōcaṉā	,,	,,	1934
423. Caturaṅkam	C. Pālaccantar	,,	—
424. Cantirakari	Campanta Mutaliyār	,,	1923
425. Cantirakāca Nāṭakam	Irāmacāmi Ayyaṅkār	,,	1910
426. Cantirakuptaṉ	R. Caṇmuka Cuntaram	New Delhi	1970
427. Cantiramukaṉ	D.S. Tirumūrtti	Madras	1903

428.	Cantiravatanai OR Iraṇṭu Cakōtarikaḷ	Visvanāta Mutaliyār	Madras	1889
429.	Cantirōtayam	C.N. Aṇṇāturai	,,	1978
430.	Cantaiyil Kūṭṭam	Campanta Mutaliyār	,,	1913
431.	Capāpati - Part I	,,	,,	1906
432.	Capāpati - Part II	,,	,,	1915
433.	Capāpati - Part III	,,	,,	1923
435.	Capāpati - Part IV	,,	,,	1925
435.	Capāpati - Part V	,,	,,	1937
436.	Capāyati Cinimā	,,	,,	1956
437.	Capāpati Tuṇukkukaḷ	,,	,,	1907
438.	Capāpati Tuvipāṣi	,,	,,	1947
439.	Capāpati Jamintār	,,	,,	1945
440.	Campavāmi Yukē Yukē	Cō Rāmacāmi	,,	1970

	NAME	AUTHOR	PLACE	YEAR
441.	Campūrṇa Makāpāratam	Civa Caṇmukam Piḷḷai	,,	1914
442.	Camyuktā	Koṭumuṭi Rājakōpālaṉ	,,	1961
443.	Camutāya Ciṟpikaḷ	Aru Rāmanātaṉ	,,	1974
444.	Camūka Cēvaki	T. N. Cukicuppiramaṇiyam	,,	—
445.	Camūkattiṉ Tūṇkaḷ	K. Tiraviyam	,,	1972
446.	Carkkaraiyiṉ Karumpu	Periyacāmi Tūraṉ	,,	1955
447.	Carvar Cuntaram	K. Pālaccantar	,,	—
448.	Carjiyaṉ Jeṉeral Vititta Maruntu	Campanta Mutaliyār	,,	1928
449.	Caracā Uṉṉai Eṉ Neñcukkuḷḷē	S. Cakuntalā	,,	1975
450.	Carācarikaḷ	N. Kāmarācaṉ	,,	1978

451. Carittira Pāṭa Ōraṅka Nāṭakaṅkaḷ	R. Caṅkara Nārāyaṇaṉ	,,	1961
452. Cavāl Campantam	K. Mōkaṉaraṅkam	,,	1978
453. Cavukkaṭi Cantrakāntā	S. Kantacāmi Mutaliyār	,,	—
454. Caṉmāṉam	C. N. Aṇṇāturai	,,	1955
455. Cākattuṉintavaṉ	P. S. Rāmaiyā	,,	1965
456. Cākuntalam	Campanta Mutaliyār	Madras	1929
457. Cākuntalam	V. Pūtaliṅkam Piḷḷai	Nagercoil	1957
458. Cākuntalam Mēkatutam	K. Cantā am	Madras	1953
459. Cākuntaḷa Nāṭakam	N. Cāmināta Cāstiri	,,	1902
460. Cāṇakkiya Capatam	Tirumāṟaṉ	,,	1963
461. Cāti Veṟi	A. N. Paramacivāṉantam	,,	1950
462. Cānti Eṅkē ?	Meriṉā	,,	1977
463. Cāpa Vimōcaṉam	A. S. Ganasambandam	,,	1964

NAME	AUTHOR	PLACE	YEAR
464. Camak Kōḻikaḷ Caṅkam	Kaṇapati Rāmaṉ	Tuticorin	1978
465. Cāmiyārkaḷ Tirumaṇam	Āṟu Aḻakppaṉ	Madras	1969
466. Cāmiyārin Māmiyār	Merīṉā	,,	1980
467. Cāraṅkataraṉ	Campanta Mutaliyār	,,	1896
468. Cāraṅkataraṉ	T. T. Caṅkaratās Cuuāmikaḷ	Maturai	1938
469. Cālōmi OR Cumariyiṉ Capatam	M. L. Cavari Rājaṉ	Trichy	1944
470. Cāvittiri Cattiyavāṉ	S. Ayyācuvāmi Piḷḷai	Coimbatore	1931
471. Cāvittiri Nāṭakam	Kōvintacāmi Rāv	Madras	1881
472. Cāṉṟōr Paḻikkum Viṉai	V. Kiruṣṇacāmi	,,	1978
473. Cittar Makaḷ	N. Pāṇṭuraṅkaṉ	,,	—

474. Cittiralēkā	A. Vaittiyanātaṉ	Madras	1965
475. Cittirāṅki OR Kaikūṭākkātal	P. S. Turaicuvāmi Ayyaṅkār	,,	1937
476. Cittirāṅki Vilācam OR Cārāṅkataraṉ	T. T. Caṅkaratās Cuvāmikaḷ	Maturai	1938
477. Citainta Kaṉavu	T. Maṇimāṟaṉ	Trichy	1967
478. Citainta Kūṭu	Maṅkaḷa Nūlakam (Pub.)	Madras	—
479. Cintāmaṇi OR Kātaliṉ Veṟṟi	K. Rāmacvuāmi Ayyaṅkār	Ciṉkapperumālkōvil	193
480. Cipāricam	Kōṟā	Annamalainagar	1975
481. Cimhaḷanātaṉ	P. Campanta Mutaliyār	Madras	1914
482. Cirippatikāram	S. D. Cuntaram	,,	1974
483. Cirippil Viḷainta Neruppu	Cuttānanta Pārati	,,	1962
484. Ciruṣṭi Karttā	T. N. Cukicupyira-maṇiyaṉ	Madras	—

	NAME	AUTHOR	PLACE	YEAR
485.	Cirēṇik Cakkaravartti	Harihara Carmā	New Delhi	1952
486.	Cilappatikāra Nāṭakam	R. Veṅkaṭācalam Piḷḷai	Madras	1949
487.	Cilampuccelvi	S. N. K. Rājaṉ	,,	1967
488.	Civa Līlā	Vaittiyanāta Pākavatar	,,	1942
489.	Ciluvai Ēṟiya Cemmal	S. N. K. Rājaṉ	,,	1967
490.	Ciluvaiyiṉ Niḻalil	P. A. Tās	,,	1971
491.	Civakāmi	T A. Ganamurti	Coimbatore	1954
492.	Civakāmiyiṉ Capatam	R. Cuppiramaṇiyam (Puttaṉēri)	Madras	1962
493.	Civa Kaṅkaic Cīmai	Kaṇṇatācaṉ	Madras	1972
494.	Civa Campavam OR Civāji Makārājāviṉ Piṟappu	V. Kōvinta Rāv	Trichy	1923

495. Civam	S. K. Citā Tēvi	Madras	1959
496. Civāṉanta Vijayam	S. Kurucuvāmi	Rishikesh	1947
497. Civāstiram	Cuttāṉanta Pārati	Vadalur	1946
498. Civāji	Cuppiramaṇiya Civam	Madras	—
499. Civāji Kaṇṭa Intu Cāmrājyam	C. N. Aṇṇāturai	,,	1945
500. Civāji Cattirapati	Vivēkapōtiṉi (Journel)	,,	1923
501. Civājiyum Apsalkāṉum	A. N. Perumāḷ	Nagercoil	1962
502. Civāji Vijayam	N. Kaṉakarāja Ayyar	Madras	1950
503. Ciṟpi	Kō. Mōkaṉaraṅkam	,,	1976
504. Ciṟpi	Kampatācaṉ	,,	1946
505. Ciṟuttoṇṭar	P. Campata Mutaliyār	,,	1914
506. Ciṟuvarkaḷukkāṉa Ciṟu Nāṭakaṅkaḷ	Carōjiṉi Rāmaccantiraṉ	,,	1964
507. Ciṉṉat tēti	T. N. Cuppiramaṇiyam	,,	1943

NAME	AUTHOR	PLACE	YEAR
508. Ciṉṉammā	I. Kuṟṟālam	Trivandrum	1971
509. Citakkāti Vaḷḷal	S. Mohamed Husain	Madras	1913
510. Citā Kaliyāṇam	S. Pavāṉantam Piḷḷai	,,	1913
511. Citāviṉ Cuyamvaram	T.A. Cuvāminātạ carmā	,,	1940
512. Cīmantaṉi	T.T. Caṅkaratās Cuvāmikaḷ	,,	1969
513. Cukuṇa Cākarar	K. Rāmacāmi Ayyaṅkār	,,	1889
514. Cukumāri	S. Ayyācāmi Piḷḷai	,,	1949
515. Cuṭarum Poṉ	T.A. Ganamurtti	Coimbatore	1974
516. Cutarmakalāvatiyam	P.S. Cuppiramaṇiya Ayyar	Madras	1912
517. Cuntara Mūrtti Nāṭakam	V. Ārumukam Cērvai	Tañcāvūr	1936

518,	Cuntara Rācam OR Aṉṉiya Pūvaṉ	V.S. Ceṅkalvarāyappiḷḷai	Madras	1931
519.	Cuntarāṅki	K. Turaicāmi Ayyaṅkār	,,	1914
520.	Cupattirā Arjuṉ Vivākam	.K. Pārtacārati Ayyaṅkār	,,	1929
521.	Cupattirā Arjuṉā	P. Campanta Mutaliyār	,,	1929
522.	Cupattirā Kalyāṇam	Cuttāṉanta Pārati	Vadalur	1920
523.	Cuppattirā Pariṇaya Nāṭakam	P.V. Muttucuppā Pārati	Maturai	1917
524.	Cupattirārjuāṉ Vivākam	V.K Pārtacārati Ayyaṅkār	Madras	1929
525.	Cumittirai	K.V. Maṇicēkaraṉ	Valavaṉūr	1962
526.	Cumai Tāṅki	N. Pāṇṭuraṅkaṉ	Madras	—
527.	Cuyamvaram	Ñāṉapōtiṉi (Journel)	,,	1904
528.	Cuyēṭcai Ākiviṭuvēṉ	C.N. Aṇṇāturai	,,	1960
529.	Cultāṉ Pēṭṭai cap Asisṭaṇṭ Majisṭrēṭ	P. Campanta Mutaliyār	,,	1929

	NAME	AUTHOR	PLACE	YEAR
530.	Cultāṉ Pēṭṭai cap Asisṭaṇṭ Majisṭrēṭ	V. C. Kōpāla Rattiṉam	Madras	1945
531.	Culōcaṉā Cati	T. T. Caṅkaratās Cuvāmikaḷ	,,	1966
532.	Cūtāṭṭam	Āṟu Aḻakappaṉ	,,	1966
533.	Cūrapatmaṉ OR Caṇmukavijayam	S. Kurucuvāmi Ayyar	Trichy	1931
534.	Cūḷcci	Periyacāmi Tūraṉ	Madras	1955
535.	Cūḷāmaṇi Nāṭakam	V. K. Araṅkācāriyar	,,	1904
536.	Ceṅkōl	P. V. Cōmacuntaraṉār	,,	1953
537.	Cellappiḷḷai	C. N. Aṇṇāturai	,,	1948
538.	Cellum Itayam Tōṟum	C. N. Aṇṇāturai	,,	1956
539.	Ceñci Nāṭakam	V. S. Aruṇaṉ	Trichy	1946

540. Celvamakaḷ	T. A. Gaṇamūrti	Coimbatore	1969
541. Celiyaṉ Tuṟavu	A. S. Ganasambandam	Madras	1964
542. Cēra Tāṇṭavam	Pārati Tācaṉ	,,	1949
543. Cēramāṉ Irumpoṟai	A. S. Ganasambandam	,,	1964
544. Cērittōṭṭam	S. Teckiaṉ	,,	1948
545. Cēvā Kirāmam	Aruṇakiri	,,	1965
546. Cairantiriyiṉ Veṟṟi	S. K. Veṅkaṭarāma Ayyar	Bhavani	1930
547. Coppaṉa Vācavatattam	Pāsaṉ	Madras	1944
548. Corkkam Eṅkē?	Navajōti	Columbus	1955
549. Colliṉ Celvaṉ	R. Ciṉivācaṉ	Madras	1968
550. Corkkavācal	C. N Aṇṇāturai	,,	1955
551. Collum Cuvaiyum	K. Mōkaṉaraṅkam	,,	1976
552. Cōṇācalam	C. N. Aṇṇāturai	,,	1947
553. Cōtaṉaiyil Cātaṉai	Harihara Carmā	New Delhi	1962

	NAME	AUTHOR	PLACE	YEAR
554.	Cōmpeṟi Cakuṉam Pārttal	P. Campanta Mutaliyār	Madras	1937
555.	Cōḻa Mātēvi	V. Naracimmaṉ	Trichy	1951
556.	Caumiyaṉ	Pārati Tācaṉ	Madras	1956
557.	Ñāṉa Cauntari	T.T. Caṅkaratās cuvāmikaḷ	,,	1933
558.	Ñāṉappirakācam OR Maṉōhāraṇi	N. Cuppiramaṇiya Ayyar	,,	1939
559.	Ñāṉaratam	K. Aḷakiricāmi	,,	1968
560.	Ñāṉa Snāṉam	S.P. Maṇi	,,	1954
561.	Ṭākṭar Alli	D.K. Kaṇapati	,,	1955
562.	Ṭākṭar Pāsṭas	R. R.	Tiruppattur	1978
563.	Ṭākṭaruṭaṉ Oru Nāḷ	Kāvirināṭaṉ	Madras	—

564.	Ṭāksī Ṭiraivar	D.N. Vicuvanātaṉ	,,	1972
565.	Ṭūlāṭ Ṭēviṭ	Tamil Vāṉaṉ	,,	1964
566.	Taṅkacaṅkili	P.S. Rāmaiyā	,,	1965
567.	Taṅkat Tuḷikaḷ	C.N. Aṇṇāturai	,,	195
568.	Taṅkam Vaṅkam	Murasoli Aṭiyār	,,	1974
569.	Taṅka Vilaṅku	C.P. Ciṟṟaracu	Trichy	1951
570.	Tacaratan Tavaṟu	N. Palarāma Ayyar	Madras	1901
271.	Tacavatāram	C. Kaṇṇaiyā co. (Pub)	,,	1930
572.	Tañcai Nāyakkar Tāḻvu OR Vitiyiṉ Valimai	S. Cuppiramoṇiyam	,,	1910
573.	Taṇṇir Viṭṭō Vaḷarttōm	M. Pālacañcivi	,,	1976
574.	Taṉiyāta Tākam	Celvarājam	Columbo	1971
5/5.	Takai Piḷaittatu	R. Cupiramaṇiyam (Puttaṉēri)	Madras	1959

	NAME	AUTHOR	PLACE	YEAR
576.	Tantaiyiṉ Kātal	A.K. Rāmaccantiraṉ	,,	1946
577.	Tamayanti	P.A. Piraṇatārttihara Civaṉar	,,	1912
578.	Tamayanti Tirumaṇam	S. Iḷamurukaṉār	Jaffna	1955
579.	Tamiḻccelvam	K.A.V. Visvanataṉ	Madras	1955
580.	Tamiḻ Toṇṭu	Āṟu Aḻakappaṉ	,,	1966
581.	Tamiḻ Nāṭakaṅkaḷ	C.R. Namacivāya Mutaliyār	,,	1910
582.	Tamiḻ Kuḻantai	A.M. Kuḻantai	Bhavani	1918
583.	Tamiḻ Vāḻat Talaikoṭuttāṉ	A.K. Kaṇṇaṉ	Madras	—
584.	Tamiḻacciyiṉ Katti	Pārati Tācaṉ	,,	1974
585.	Tarṭyup Oru Nayavañcakaṉ	K.S. Veṅkata Rāmaṉ	New Delhi	1959
586.	Tarmakarttā	Miṉarāj	Madras	1964

587.	Tarmam Talai Kākkum	C. N. Aṇṇāturai	,,	1950
588.	Tarma Vilās Mils	Jōsap Ciṉṉappā	,,	1946
589.	Tarakar Taṅkavēlu	Tamil Vāṇaṉ	,,	1964
590.	Tarieaṉam	Murukaiyaṉ	Columbo	1965
591.	Tarumam Talai kākkum	Tamil Vāṇaṉ	Madras	1964
592.	Talaikāttat Tamil	K. Kaṇēcaṉ	,,	1976
593.	Talaimalai Kaṇṭa Tēvar	Pārati Tācaṉ	,,	1978
594.	Tavaḷaikaḷ	K.S Veṅkaṭarāmaṉ	New Delhi	1962
595.	Taṟkolai	Tēvatācaṉ	Madras	1904
596.	Taṉmāṉam	Kō. Mōkaṉaraṅkam	,,	1976
597	Taṉmāṉam	I. Kuṟṟālam	Trivandrum	1971
598.	Taṉmāṉamā? Yār kaṇṭatu	Kōrā	Madras	1975
599.	Taṉṉait Teriyumā?	Periyacāmi Tūraṉ	,,	1955

	NAME	AUTHOR	PLACE	YEAR
600.	Taṉik Kuṭittaṉam	Meriṉā	Madras	1974
601.	Tāccippeṉ	P. Campanta Mutalivār	,,	1928
602.	Tāciltār	S. Poṉrattiṉam	,,	1974
603.	Tāyillāppeṉ	P. Caṇmukacuntaram	,,	1952
604.	Tāyiṉ Tiyākappiṭi	T.A. Cuvāminata Ayyar	,,	1938
605.	Tāyai Maṇanta Taṉayaṉ	R. Iḷayanampi	,,	1958
606.	Tikku Teriyāta Vīṭṭil	Unity club (Pub)	,,	1967
607.	Tiyāki Yār?	Tamiḻaṉ	New Delhi	1963
608.	Tirukkuṟaḷ Nāṭakam	Kōvinta Rājaṉ	Madras	1923
609.	Tirukkuṟaḷ Viḷakku	K.V. Jekanātaṉ	,,	1961
610.	Tiruñāṉa Campantar	S. K. Pārtacārati Ayyaṅkār	Mannarkudi	1929

611.	Tirunāvukkaracar Nāṭakam	L. Caṅkara Kuṟṟālam	Tañcavūr	1969
612.	Tiruppullāṇi Nāṭakam	Vīrarākava Ayyaṅkār	Madras	1968
613.	Tirumaṇam	Kaṇṇappa Mutaliyār	„	1952
614.	Tiruppam	S. A. Aṉpāṉantaṉ	Cilāṅkūr	1979
615.	Tirumalai Cētupati	A. Mātavaiyā	Madras	1910
616.	Tirumalai Nāyakkar	Āṟu Aḻakappaṉ	„	1971
617.	Tiruvaruḷppirakāca Vaḷḷalār	Nāraṇa Turaikkaṇṇaṉ	„	1970
618.	Tiruvaḷḷuvar	M. Vaḻittuṇaivaṉ	„	1968
619.	Tiruvaḷḷuvar	Āṟu Aḻakappaṉ	„	1974
620.	Tiruvaḷḷuvar Nāṭakam	A. K. Ātittar	„	1949
621.	Tiruvaḷḷuvar Nāṭakam	Nāraṇa Turaikkaṇṇaṉ	„	1964
622.	Tiruvāḷar Tēciyam Piḷḷai	M. Karuṇāniti	„	1974
623.	Tirai	Tillai Villāḷaṉ	„	1951

	NAME	AUTHOR	PLACE	YEAR
624.	Tiraikkuppiṉ	K. Kaṇēcaṉ	Madras	1971
625.	Tilakavatiyār	M. Varatarācaṉ	,,	1968
626.	Tilōttamā	K. Turaicāmi Ayyaṅkār	,,	1921
627.	Tīpāvaḷi Tiruṭaṉ	T. N. Cukicuppiramoṇiyaṉ	,,	1967
628.	Tīpāvaḷi Varicai	P. Campanta Mutaliyār	,,	1947
629.	Tīya Naṭpu	M. Tarumarācaṉ	,,	1963
630	Tīyiṉ Ciṟu Tivalai	P. Campanta Mutaliyār	,,	1947
631.	Tīrppu	M. S. Kōpāl	Maturai	1973
632.	Turōki Kapḷāṉ	C. N. Aṇṇāturai	Madras	1945
633.	Tuṟanta Vāḷ	A. Rājēntiraṉ	,,	1957
634.	Tuṉpakkēṇi	K. Appāturai Piḷḷai	,,	1951

635.	Tūkkumēṭai	M. Karuṇāniti	Vellore	1951
636.	Tūṇ	Āṟu Rāmanātaṉ	Madras	1975
637.	Tūtakaṭōṟkacam	K. Ceṣāttiri Ayyar	”	1922
638.	Temmāṅku Teyvāṉai	S. Ārumukam	”	1969
489.	Teyva Oḷi	T. A. Ganamurti	Coimbatore	1955
640.	Teḷḷamutu	T. A. Ganamurti	”	1956
641.	Teḷḷāṟṟunanti	A. S. Ganasambandam	Madras	1964
642.	Teḷḷāreṟinta Nanti Varmaṉ	S. Makātēvaṉ	”	—
643.	Teḷinta Nīrōṭai	T. A. Ganamurti	Coimbatore	1955
644.	Teṉṉālirāmaṉ	T. Paktavatcalam	Madras	1952
645.	Tēcat Tiyāki	Iṉṉaci	Palayankottai	1974
643.	Tēcapaktar Citamparaṉār	Ciṟṟaracaṉ	Madras	1959
647.	Tēroṭṭimakaṉ	P S, Rāmaiyā	”	1958

NAME	AUTHOR	PLACE	YEAR
648. Tēvalōkattil	C. N. Aṇṇāturai	Madras	1947
649. Tēvāram	M. Tarumarācaṉ	,,	1960
650 Tēvi Pāraṭais	Tāmari Maṇāḷaṉ	,,	1978
651. Toṇṭaraṭippoṭiyāḻvār	S. K. Pārttacārati Ayyaṅkār	Mannarkudi	1929
652. Toṇṭiṉ Perumai	I. Kuṟṟālam	Triuavdrum	1971
653. Tolkppiyar Maṟantatu	Āṟu Aḻakappaṉ	Madras	1966
654. Tōḻaṉ Itō	T. K. Vaḷaṉ	,,	1977
655. Nakkīrar	N. M. Kōvintarāja Nāttār	Maturai	1926
656. Nakaicuvai Nāṭaṅkaḷ	Iḷañcēraṉ	Nagapatinam	1968
657. Naccukkōppai	M. Karuṇāniti	Madras	—

658.	Naccuppoykai OR Nāriyar Vēṭkai	C. Ayyamuttu	Tiruppur	1984
659.	Naṭakkāta Nāṭakam	Menami	New Delhi	—
660.	Naṭarjaṉ Nāṭakam Ceṉṟa Campavam	S. T. Mūrtti Mutaliyār	Rangoon	1918
661.	Naṭaṉamaṇi Namacivāyam	Tamiḻ Vāṇaṉ	Madras	1964
662.	Naṭuvēṉiṟ Kaṉavu	S. Nārāyaṇacāmi Ayyar	Kumbakonam	1894
663.	Nantaṉ Katai	Intirā Pārttacārati	Madras	1978
664.	Nanti Varmaṉ	A. K. Kaṇṇaṉ	Madras	—
665.	Nam Tāy	S. D. Cuntaram	,,	1946
666.	Narmatai	Kāvirināṭaṉ	,,	1967
667.	Nalla Cakuṉam Nōkkic Cellaṭā	Kōmal Cuvāminātaṉ	,,	1967
668.	Nallataṅkāḷ	T. T. Caṅkaratās Cuvāmikaḷ	Maturai	1987

	NAME	AUTHOR	PLACE	YEAR
669.	Nallatampi	C. N. Aṇṇāturai	Madras	1948
670.	Nallatīrppu	Pārati Tācaṉ	Ramaccantirapuram	1944
471.	Nallamuttukkatai	Pārati Tācaṉ	Madras	1968
672.	Nallavar	K. N. Cuppiramaṇiyam	,,	1957
673.	Nallavar Oruvar	M. Pāvāṇaṉ	,,	1978
674.	Naḷacakkaravartti	R. Cuppiramaṇiya Ayyar	Madras	1912
675.	Naḷaṉ OR Kaliyiṉ Koṭumai	S. K. Pārttacārati Ayyaṅkār	Mannarkudi	1932
676.	Naṟkulatteyvam	P. Campanta Mutaliyār	Madras	1899
677.	Naṉkoṭai	Iṉṉāci	Palayamkottai	1974
678.	Naṉmai Eṅkē?	M. Varatarācaṉ	Madras	1965
379.	Nākanāṭṭu Iḷavaraci OR Pīlivaḷai	V. S. Vēṅkaṭarāmaṉ	Chidambaram	1934

680.	Nāṅkaḷ Nallavarkaḷ	Kō. Mōkaṉaraṅkam	Madras	1975
681.	Nāṭaka Ulakam	S. M. Cuppiramoṇiya Ayyar	Karaikudi	1947
682.	Nāṭakaccilampu	Tirumēṉi	Trichy	1961
683.	Nāṭaka Mañcari-part I	K. Namaccivāya Mutaliyār	Madras	1910
684.	Nāṭaka Mañcari-part II	K. Namaccivāya Mutaliyār	,,	1911
685.	Nām Iruvar	P. Nīlakaṇṭaṉ	Trichy	1947
686.	Nālu Vēlinilam	Jāṉakirāmaṉ	Madras	—
687.	Nāvalar Nāṭakaṅkaḷ	Cuttāṉanta Pāratti	Nāvalappaṭṭi	No year
688.	Nāṟkāli	Āṟu Aḷakappaṉ	Madras	1973
689.	Nāṟkālikkārar	N. Muttucāmi	,,	1974
690.	Nāṉku Kirēkka Nāṭakaṅkaḷ	K. S. Vēṅkaṭarāmaṉ	New Delhi	1962
691.	Nāṉku Nāṭakaṅkaḷ	A. K. Ātittar	Madras	1937

	NAME	AUTHOR	PLACE	YEAR
692.	Nāṉku Nāṭakaṅkaḷ	Tamilnadu Music Academy (Pub)	,,	1970
693.	Nāṉ Kuṟṟavāḷi	P. Campanta Mutaliyār	,,	1956
694.	Nāṉ Maṭṭumā?	Kōrā	Chidambaram	1977
695.	Nāṉ Jaṉanāyakaṉāṉāl	Kaviñaṉ Faittiyam	Madras	1976
696.	Nāṉāṭakam	K. Kaṇapatippiḷḷai	Columbo	1934
697.	Nikumpalai	A. Cīṉivāca Rākavaṉ	Madras	1961
698.	Niccitārttam	N. Rakunātaṉ	,,	1972
699.	Nilam Cirittatu	D.V. Vīrācāmi	Coimbatore	1970
700.	Niḻalkaḷ	A. Cīṉivāca Rākavaṉ	Madras	1945
701.	Niṉaikkappaṭum	Jeyantaṉ	,,	1975
702.	Niṉaivu Alaikaḷ	P. K Cakkaravartti	Kāvērippaṭṭaṇam	—

703.	Nītikkōmāṉ	K. Veḷḷimalai	Coimbatore	1973
704.	Nīti Tēvaṉ Mayakkam	C. N. Aṇṇāturai	Madras	1947
705.	Nītipati Tīrppaḷitta Nūṟāvatu Vaḻakku	Āṟu. Aḻakappaṉ	,,	1973
706.	Nītipati Vakkīlāṉār	C. N. Aṇṇāturai	,,	1961
707.	Nīti Varmaṉ	R. Tēcika Piḷḷai	Pondicheri	1940
708.	Nīti Viçāraṇai	Kōrā	Annamalainagar	1977
709.	Nīrkkumiḻi	K. Pālaccantar	Madras	—
710.	Nīlanati Eḻilaraci	Lourth James	,,	1974
711.	Nīlamaṇi	Rātāmaṇāḷaṉ	,,	1963
712.	Nūrjahāṉ	K. Appāturai Piḷḷai	,,	1951
713.	Nūrjahāṉ	P. K. Vijayarākavaṉ	,,	1963
714.	Neṭumāṉ Añci	Isac Arumairājaṉ	Nagercoil	1975
715.	Neruñcippū	K. Vijayarācaṉ	Selam	1972

	NAME	AUTHOR	PLACE	YEAR
716.	Neruppiṉ Cirippu	Kāviriṉāṭaṉ (Rajan)	Tiruppattur	1961
717.	Nērmai	Meriṉā	Madras	1977
718.	Nōkkattiṉ Kuṟippu	P. Campanta Mutaliyār	,,	1929
719.	Pakta Parataṉ OR Pātukā Paṭṭāpiṣēkam	S. K. Pārttacārati Ayyaṅkār	Mannarkuḍi	1931
720.	Paktiyiṉ Pērāl	C. N. Aṇṇāturai	Madras	1956
721.	Pakavatajjuka Aṅkatam	J. John Asirvatam	,,	1979
722.	Pakaikkātē	Kāviriṉāṭaṉ (Rajan)	Tiruppattur	1955
723.	Paṅkayaccelvi OR Vīrakkātal	K. Kōtaṇṭapāṇi Piḷḷai	Maturai	1936
724.	Paṅkaḷā	Harihara Carmā	New Delhi	1962
725.	Paccaiyappaṟ	M. Varatarācaṉ	Madras	1951

726.	Pacciyammāḷ OR Nōyaḷikku Upakāri	V. Kiruṣṇamāccāriyār	,,	1924
727.	Paci	Intirā Pārtacārati	,,	1977
728.	Paṭṭāpirāmaṉ	A. Vaittiyanātaṉ	,,	1965
729.	Paṭitta Peṇkaḷ	Pārati Tācaṉ	,,	1974
730.	Paṭittavaṉ	T. A. Ganamruti	Coimbatore	1966
731.	Pattirikaiyil Vantatu	T N Cukicuppiramaṇiyaṉ	Madras	1972
732.	Pattiṉi Teyvam	Vēlai Vāṇaṉ	Vellore	1962
733.	Pattiṉiyiṉ Uṇṇāviratam	Āṟu Aḻakappaṉ	Madras	1973
734.	Pataccōṟu	P S. Rāmaiyā	,,	1975
735.	Patipakti	T. P. Kiruṣṇacāmip pāvalar	,,	1924
736.	Pativiratā Pārammiyam OR Cavittiri Nāṭakam	P. S. Cuppiramaṇiya Ayyar	Tirunelvēli	1901
737.	Patiṉāṟukāl Maṇṭapam	Āṟu Aḻakappaṉ	Madras	1966

	NAME	AUTHOR	PLACE	YEAR
738.	Pampāy Mēyil	T. P. Kiruṣṇacāmip pāvalar	Madras	1922
739.	Payaṇam	A. P. Caṇmukam	Kumbakonam	1972
740.	Paraṅkiyar Vantār	K. Aḻakiricāmi	Madras	1968
741.	Parattaṉ	Āṟu Aḻakappaṉ	,,	1973
742.	Parataṉ OR Cakōtara Veṟṟi	K. Ramacuvāmi Ayyaṅkār	,,	1932
743.	Paranta Aṉupavam	N. Veṅkaṭarāmaṉ	Madras	1948
744.	Paramahamca Līlai	Cuttāṉanta Pārati	Vadalur	1935
745.	Palitta Kaṉavu	A. Joseph Uttariyam	Tuticorin	1953
746.	Pavaḷakkoṭi Carittiram	T. T. Caṅkaratās Cuvāmikaḷ	Maturai	1941
747.	Paṉṉiraṇṭām Iravu	R. Ēkāmparanātaṉ	Tañcāvūr	1963

748. Paṉimoḻi	A. N. Perumāḷ	Nagercoil	1968
749. Paṉiraṇṭām Iravu	Aru Rāmanātaṉ	Karaikudi	1975
750. Pākappiṟiviṉai	M. S. Kōpāl	Maturai	1973
751. Pākapattiram	N. Rakunātaṉ	Madras	1972
752. Pākiyākkāṉ	Āṟu Aḻakappaṉ	,,	1973
753. Pākīratiyiṉ Pantayam	C. N. Aṇṇāturai	,,	1959
754. Pāṅkar Paṇam Peruttāṉ	,,	,,	1950
755. Pāṅkāṅ Kaṅkajā	,,	,,	1951
756. Pācattirai	Māyāvi	,,	1967
757. Pācattiṉ Irumuṉai	K. Veḷḷimalai	Coimbatore	1973
758. Pācamoḻikaḷ	V. C. Kōpālarettiṉam	Madras	1944
759. Pāñcāli Capatam	A. Vaittiyanātaṉ	,,	1965
760. Pāñcāli Capatam	P. S. Rāmaiyā	,,	1963

NAME	AUTHOR	PLACE	YEAR
761. Pāṭilipurattup Pāṭakarkaḷ	P. Campanta Mutaliyār	Madras	1941
762. Pāṇṭavar Akñātavācam	B. Rāmamūrtti Pantalu	Maturai	1930
763. Pāṇṭiya kēḷi Vilāca Nāṭakam	K. V. Jekanataṉ (Ed)	Tañjāvūr	1950
764. Pāṇapurattu Vīraṉ	V. Cuvāminātа carma	Coimbatore	1924
765. Pātukā paṭṭāpiṣēkam	S. S. Caṅkaraliṅkak kavirāyar	Madras	1932
766. Pāmaṇi	D. N. Visvanātaṉ	,,	1972
767. Pāmā Vijayam	S. S. Caṅkaraliṅkak kavirāyar	,,	1952
768. Pārvati Pariṇayam OR Kauri kalyāṇam	P. R. Vēṅkaṭarāma Tīkṣatar	,,	1935
769. Pāratam	C. N. Aṇṇāturai	,,	1960

770. Pārati Tācaṉ Nāṭakaṅkoḷ (part I)	Pārati Tācaṉ	,,	1965
771. Pāratiyaip Pārttīṅkaḷā?	G. K.	,,	1980
772. Pāri Makaḷir	M. C. Kēcavaṉ	,,	1978
773. Pāristar Pañcanātam	A. Mātavaiyā	,,	1924
774. Pālmati	A. N. Perumāḷ	Nagercoil	1975
775. Pāvaikkūttu Nāṭakam	Puṟṟaṉ	Veḷḷakkiṇaṟu	1958
776. Pāvaiyiṉ Payaṇam	C. N. Aṇṇāturai	Madras	1959
777. Pāliputtiraṉ	R. Iḷayanampi	,,	1959
778. Pāṣa Makākaviyiṉ Iraṭṭai Nāṭakaṅkaḷ	T. A. Cuvāminātaiyar	,,	1949
779. Picāṟō	T. N. Sēsācalam	,,	—
780. Picirāntaiyār	Pārati Tācaṉ	,,	1967
781. Piñcuppalam	Kōrā	,,	1975

	NAME	AUTHOR	PLACE	YEAR
782.	Pirakñai	Harihara carmā	New Delhi	1962
783.	Pirakalātā	T. T. Caṅkaratās Cuvāmikaḷ	Maturai	1926
784.	Piracanta Kumāri	V. Rātāmaṇi	Tañcāvūr	1937
785	Piraciṭeṇṭ Pañcāṭcaram	P. S. Rāmaiyā	Madras	1964
786.	Piratāpa Cantira Vilācam	Irāmacāmi Rācu	,,	1877
787.	Pirayāṇam Ceytupār	M S. Kōpāl	Maturai	1973
788.	Piratikñai	H. Vaittiyanātaṉ	Madras	1948
789.	Pirativāti Aṉṉammāḷ	T. N. Cukicuppiramṇaiyaṉ	,,	1971
790.	Pirāmaṇaṉum Cūttiraṉum	P. Campanta Mutaliyār	,,	1933
791.	Piritivirājaṉ	K. Namaccivāya Mutaliyār	,,	1931
792.	Piriyamvatai	K. Srinivas	,,	1947

793.	Pirivu	A. S. Ganasambandaṉ	,,	1964
794.	Pilkaṇaṉ	A. S. A. Cāmi	,,	1944
795.	Piḷavu Upacāram	Kōmal Cuvāminātaṉ	,,	1967
796.	Piṟakoṟu Intirajit	Rājārām	Sivakaṅkai	1978
797.	Piṟanta Ūr	P. Campanta Mutaliyār	Madras	1941
798.	Piṟanta Nāḷ	J. Rāju Mutaliyār	,,	1950
799.	Piṟavip Peruṅkaṭal	K. V. Maṇisēkaraṉ	,,	1963
800.	Pīlivaḷai	A. N. Perumāḷ	Nagercoil	1973
801.	Pīṣmar Piratakṉai	K. S. Caṅkaraliṅkak Kavirāyar	Madras	1933
802.	Pukaḻ	H. Vaittiyanātaṉ	Madras	1960
803.	Pukaḻēnti	A. Naṭarāca Piḷḷai	,,	1935
804.	Putta Avatāram	P. Campanta Mutaliyār	,,	1938
805.	Puttaka Viyāpāri Pūminātaṉ	Tamil Vāṇaṉ	,,	1964

NAME	AUTHOR	PLACE	YEAR
806. Puttar Karuṇai	Cuttāṉanta Pārati	Vadalur	1938
807. Putticāli Ciṟuvaṉ	P. Campata Mutaliyār	Madras	1941
808. Putticāli Yār?	Tamiḻ Vāṇaṉ	,,	1964
809. Putiya Maṭātipati	C. N Aṇṇaturai	,,	1942
810. Putup Paṇakkāraṉ	K.S Veṅkaṭarāmaṉ	New Delhi	1959
811. Putuppuṉal	R. Caṇmukacuntaram	Madras	1961
812. Putumayakkam	Kiruṣṇaṉ	,,	1977
813. Putumaṉitaṉ	Kō. Mōkaṉaraṅkam	,,	1971
814. Putumaiyum palamaiyum	Cuttāṉanta Pārati	Vadalur	1942
815. Putu Vāḻvu	T.A. Ganamurtti	Coimbatore	1954
816. Putu Vāḻvu	I. Kuṟṟālam	Trivandrum	1971
817. Puyal	Akilaṉ	Madras	1947

818.	Puyal	S. Rāmakrisṇaṉ	Maturai	—
.	Puyal	R. Ēkamparanātaṉ	Tañcāvūr	1936
820.	Puyal Aṭaṅkumā?	Navajōti	Columbo	1954
861.	Puraṭcik Kalaiñar	M. Karuṇākaraṉ	Sivakasi	1979
822.	Puraṭci Vīrar Mūvar	N. A. Vēlāyutam	Nagercoil	1957
823.	Puravalar Uḷḷam	S. Pālacuntaram	Tañcāvūr	1966
821.	Purūrava Cakkaravartti Nāṭakam	A. K. Rāmaccantiraṉ	Madras	1948
825.	Purūrava Nāṭakam	K. V. Jekanātaṉ (Ed)	Tañcāvṉr	1950
826.	Pulattiyar Kalyāṇa Nāṭakam	P. A. Veṅkatēca Nāyakar	Madras	1934
827.	Pulavar Iranta paricu	Māvaṇṇā Tēvarācaṉ	,,	1965
828.	Pulavar Uḷḷam	S. Pālacuntaram	Tañcāvūr	1954
829.	Pulavar Ceyta Vintai	H. Vaittiyanātaṉ	Madras	1960
830.	Pulittēvaṉ	Tamiḻvaṇaṉ	,,	1958

NAME	AUTHOR	PLACE	YEAR
831. Pulaicci	T. N. Kumāracāmi	Madras	1947
832. Puranāṉūṟṟil Aintu Kāṭcikaḷ	T. Rāju Mutaliyār	,,	1950
833. Puṉitavati	A. S. Ganasambandam	,,	1964
834. Puṣpavalli	P. Campanta Mutaliyār	,,	1891
835. Pūtapāṇṭiyaṉ Vīramum Peruṅkōppeṇṭiṉ Tīramum	A. N. Perumāḷ	,,	1979
836. Pūmaram	D. V. Vīracāmi	Coimbatore	1970
837. Pūvilaṅku	P. S. Rāmaiyā	Madras	1963
838. Pūvum Nārum	Kāvirināṭaṉ (Rajan)	Tirupattur	1963
839. Peṇkaḷō Peṇkaḷ	,,	,,	1967
840. Peṉcāti	Kōrā	Madras	1975

841. Peṇṇiṉ Kaṇṇīr	T. A. Ganamurti	Coimbatore	1950
842. Peṇṇē Oru Kavitai	C. N. Nācciyappaṉ	Karaikudi	1975
843. Peṇṇaiyum Kāviriyum	D. N. Rāmaccantiraṉ	Madras	1965
844. Peṇmai	Villai Vāṇaṉ	,,	1957
845. Periyavar	Kō. Mōkaṉaraṅkam	,,	1971
846. Periya Veṟṟi	K. Perumāḷ	,,	1970
847. Peruṅkāppiya Peṇṭir	K. Celvam	,,	1965
848. Peruṅkuṉṟur Kiḷār	H. Vaittiyanataṉ	,,	1960
849. Perumāḷē Cāṭci	Kōmal Cuvāminātaṉ	,,	1978
850. Paittiyaṅkaḷ Palavitam	Tamil Vāṇaṉ	,,	1964
851. Pēykaḷ	M. A. Turai Araṅkacāmi	New Delhi	1961
852. Pēyppittu	V. Cuvāmināta carmā	Madras	1912
853. Pēyalla Peṇmaṇiyē	P. Campanta Mutaliyār	Madras	1903

NAME	AUTHOR	PLACE	YEAR
854. Poṅkal Paṇṭikai	Campanta Mutaliyār	Madras	1923
855 Potunalam	M. Varatarācaṉ	,,	1963
856. Potuvuṭaimai Poṉṉāṭu	Citti Viṉāyakaṉ	Valavanur	1972
857. Pommaiyā Maṉaiviyā?	K. N. Cuppiramaṇiyam	Madras	No year
858. Poyyē Nī Pōyviṭu	Kō. Mōkaṉaraṅkam	,,	1978
859. Poṟumai Kaṭalinum Peritu	Pārati Tācaṉ	,,	1959
860. Poṉkuñcu	D. V. Virācāmi	Coimbatore	1977
861. Poṉmalar	T. A. Ganamurti	,,	1968
862. Poṉ Vilaṅkukaḷ	P. Campanta Mutaliyār	Madras	1910
863. Poṉṉammā Oru Putumaippeṇ	Kō. Mōkaṉaraṅkam	,,	1977
864. Poṅkal paṇṭikai	,,	,,	1923

864. Poṉṉi	R. Kumara Vēlaṉ	,,	1979
865. Poṉṉiyiṉ Tiyākam	Periyacāmi Tūraṉ	,,	1955
866. Pōrmaṟavaṉ	Pārati Tācaṉ	,,	1964
867. Pōrvāḷ	C. P. Ciṟṟaracu	Trichy	1952
868. Pōrvāḷ	M. Karuṇāniti	Madras	1962
869. Pōrvaikkō	Muttu Rācākkaṇṇaṉār	,,	1974
870. Pōrvai Pōrttiya Uṭalkaḷ	Intirā Pārtacārati	,,	1978
871. Pōlīskāraṉ Makaḷ	P. S. Rāmaiyā	,,	1962
872. Pōli	R. V.	,,	1964
873. Polis 505	T. N. Cukicuppiramaṇiyaṉ	,,	—
874. Pōja Carittiram	D. S. Nārāyaṇa Cāstiri	,,	1900
875. Makkaḷ Paṇpu	T. Kiruṣṇa Piḷḷai	Meenashipuram	1966
876. Makḷiṉ Pakaivaṉ	K. Tiraviyam	Madras	1972
877. Makkaḷak Piṉ Tupīak	Āṟu Aḷakappaṉ	,,	1973

	NAME	AUTHOR	PLACE	YEAR
878.	Makapati	P. Campanta Mutaliyār	,,	1910
879.	Makamatu Pin Tuklak	Cō. Rāmacāmi	Madras	—
880.	Makākavi Kāḷitācaṉ	Cuttāṉanta Pārati	Trichy	1939
881.	Makātmā Viturar	K. P. Kaṇapati	Madras	1946
882.	Makāputticāli	S. D Cuntaram	,,	—
883.	Makiḻcciyuḷḷa Kuṭumpam	Harihara Carmā	New Delhi	1962
884.	Maṅkammā Capatam	Tamiḻ Vaṇaṉ	Madras	1964
885.	Maṅkaiyarkkaraci	Curatā	,,	1950
886.	Maṅkaiyarkkaraciyār	K. Kōtaṇṭapāṇi Piḷḷai	Maturai	1931
887.	Maṅkaiyar Pakaṭṭu	K. Turaicāmi Ayyaṅkār	Madras	1917
888.	Maccaṟ OR Mārikkālak Kātai	K. Vēṅkaṭarāma Ayyar	Kumbakonam	1915

889.	Maṇṇiyal Ciṟu Tēr	M. Katirēcaṉ Ceṭṭiyār	Mēlacivapuri	19?3
890.	Maṇamakaḷ Vantāḷ	P. Nilakaṇṭaṉ	Madras	1979
891.	Maṇimakuṭam	M. Karuṇāniti	Trichy	1960
892.	Maṇimālikai Carittiram	Murukatās	Madras	1906
893.	Maṇimēkalā	M. A. Cōmacuntara Mutaliyār	,,	1925
894.	Maṇimēkalai	Muttu Irācākkaṇṇaṉār	,,	1974
895.	Maṇimēkalai Nāṭakam	R. Veṅkaṭācala Piḷḷai	,,	1949
896.	Mattavilāca Pirakacaṉam	N. Palarāma Ayyar	Chidambaram	1932
897.	Matta Vilācam	Cātu Press (Pub)	Madras	1950
898.	Mattāppu Vāṅka Paṇam Vanturucci	Mauli	,,	1980
899.	Mati	C. P. Ciṟṟaracu	,,	1951
900.	Marakata Cuntaram	Vaittiyanāta Ayyar	,,	1953
901.	Marutu Pāṇṭiyar	Tāmaraikkaṇṇaṉ	,,	1963

NAME	AUTHOR	PLACE	YEAR
902. Malliyam Maṅkaḷam	P. S. Rāmaiya	Tiruvannamalai	1962
903. Malarnta Aṉpu	V. Caṇmukacuntaram	Anuamalainagar	1978
904. Malaimaṭu	Kōrā	Coimbatore	1970
905. Malai	D. V. Vēracāmi	Madras	1958
907. Maṟai Aṉpu	Kō. Mōkaṉaraṅkam	Madras	1971
908. Maṟainta Mānakar	N. Kanakarājaiyar	,,	1942
909. Maṉmataṉ Cōlai	P. Campanta Mutaliyār	,,	1987
910. Maṉṉippu	I. Kuṟṟālam	Trivandrum	1971
911. Maṉakkukai	Periyacāmi Tūraṉ	Madras	—
912. Maṉaccāṉṟu	M. Varatarācaṉ	,,	1968
913. Maṉam Oru Kuraṅku	Cō. Rāmacāmi	,,	—

914.	Maṉam Pōl Māṅkalyam	S. Rāmakiruṣṇaṉ	„	—
915.	Maṉa Māṟṟam	A. N. Perumāḷ	„	1979
916.	Maṉa Māṟṟam	Periyrcāmi Tūraṉ	„	1955
917.	Maṉitarkaḷ	Navajōti	Columbo	1956
918.	Maṉitaṉ	Āti Cuntaraṉ	Madras	1952
919.	Maṉitaṉum Mirukamum	S. D. Cuntaram	„	1961
920.	Maṉitaṉē Puṉitaṉāvāy	Kō. Mōkaṉaraṅkam	„	1977
921.	Maṉai Alaṅkāram	M. S. Kōpāl	„	1978
922.	Maṉaiyāṭci	P Campanta Mutaliyār	„	1945
923.	Maṉaviyāl Mīṇṭavaṉ	P. Campanta Mutaliyār	„	1928
924.	Maṉaiviyiṉ Urimai	V. Sp. Māṇikkam	Pudukottai	1947
925.	Maṉōkaraṉ	P. Campanta Mutaliyār	Madras	1895
923.	Maṉōṉmaṇi	V. M. Cāmi	Rangoon	1905

	NAME	AUTHOR	PLACE	YEAR
927.	Maṉōṉmaṇiyam	P. Cuntaram Piḷḷai	Tirunelveli	1891
928.	Maṉōṉmaṇiyam	M. Caṇmukacuntara Mutaliyār	Madras	1934
929.	Mākpat	S. Makārājaṉ	,,	1970
930.	Mākpat	A S. Nārāyaṇacāmi Nāyuṭu	Trichy	1963
931.	Māṅkalyappiccai	T N Cukic ppiramaṇiyaṉ	Madras	—
932.	Māṇṭavar Miṇṭatu	P. Campanta Mutaliyār	,,	1940
933.	Māṇikka Kayilai	K. Kaṇapatippiḷḷai	Columbo	1948
934.	Māṇikkvācakar	Turaicāmi Ayyaṅkār	Madras	1919
935.	Māṇikka Jōti	Cuttāṉanta Pāratti	,,	1966
936.	Mātru Cāpam	Sri Āṇṭi	,,	1936

937.	Māta Makimai	T.N. Cukicuppiramoṇiyam	,,	—
938.	Mātaraci	Kō. Mōkaṉaraṅkam	,,	1973
939.	Māpiḷḷai Vēṭṭai	Rañjaṉ	,,	1949
940.	Nāperum Aṟam	K. Perumāḷ	,,	1975
941.	Māmaṉār Vīṭu	K. Appāturai Piḷḷai	,,	1951
942.	Māmaṉār Vēṭṭai	Cōmal Cuvāminātaṉ	,,	1967
943.	Māmaṉitaṉ	Kō. Mōkaṉaraṅkam	,,	1976
944.	Māmikaḷum Taṟkāla Nākarikamum	Ganapotini (Journel)	,,	1904
945.	Māpamāṉ	Cuttāṉanta Pārati	Pudukottai	1936
946.	Mārkaṇṭēyaṉ	P. Campanta Mutaliyār	Madras	1901
947.	Mākkaḷi Nōṉpu OR Sri Āṇṭāḷ Tirumaṇam	Tirumalai Nallāṉ	,,	1968
948.	Mārttavi Piriya Vataṉa Pariṇoyam	K. Vēṅkaṭarāma Ayyar	Kumbakonam	1911

	NAME	AUTHOR	PLACE	YEAR
949.	Mārikkātai	R. Ēkamparanātaṉ	Tañjāvūr	1958
950.	Māruti Vijayam	A. Cuppiramaṇiya Pārati	Madras	1919
951.	Mālati Mātavaṉ	K. Appāturai Piḷḷai	,,	1952
952.	Mālikkāpur	Tirumāṟaṉ	Maturai	1967
953.	Māliṉi	T. N. Cēṉāpati	Madras	1944
954.	Māvīraṉ Civāji	Pūvai Amutaṉ	,,	1966
955.	Māḷavikakṉimitram	P. Campanta Mutaliyār	,,	1929
956.	Māṟṟam	M. P. Kurucāmi	Maturai	1975
957.	Māṟiya Kaṇṇōṭṭam	Mohamed Sathik	,,	1980
958.	Māṉa Maṟavaṉ Cēraṉ Ceṅkuṭṭuvaṉ	K. Kaṇēcaṉ	,,	1979

959.	Māṉa Vijayam	V. K. Cūriyanārāyaṇa Cāstiri	Maturai	1902
960.	Māṉa Vīram	Veḷḷimalai	Coimbatore	1973
961.	Māṉa-Vīraṉ Pōrāṭ	A. N. Perumāḷ	Kuḷitturai	1960
962.	Māṉaṉikai	A. Vaitiyanātaṉ	Madras	1965
963.	Māṉaṉikai	A. N. Perumāḷ	Nagercoil	1973
964.	Miriccakaṭi	S. M. Natēca Cāstiri	Madras	1913
965.	Miruccakaṭikam	S. A. Pālakiruṣṇa Ayyar	Nagapattanam	1909
966.*	Miṉṉum Kaṇkaḷ	Kavirināṭaṉ	Madras	—
967.	Miṭiyā	K. S. Veṅkaṭarāmaṉ	New Delhi	1962
968.	Mīṇṭum Varuka	E. Tūkkōvaḷavaṉ	Madras	1978
969.	Mīrāpāy	Kiruṣṇacāmi Ayyar	,,	—
970.	Mīrā Vijayam	Cuttāṉanta Pārati	Vadalur	1944
971.	Mukamūṭi	Aru Cōmacuntaraṉ	Karaikudi	1966
972.	Mucukunta Nāṭakam	Taṇṭapāṇi Cuvāmikaḷ	Madras	1968

	NAME	AUTHOR	PLACE	YEAR
973.	Maṭinta Kōyil	S. P. Maṇi	Madras	1964
974.	Muttanātaṉ	A. S. Ganasambandam	,,	1964
975.	Muttuccippi	Āṟu. Aḷakappaṉ	,,	1969
976.	Mutrarākṣacam	E. K. Natēca Carmā	,,	1950
977.	Mutal Vicāraṇai	Tillai Villāḷan	Turaiyūr	1946
978.	Mullaittēr	K. N. Cuntarēcaṉ	Parakampūr	No year
979.	Mullaimāṭam	Isac Arumairācaṉ	Nagercoil	1969
980.	Mullaimaṇam	Cuttāṉanta Pārati	Rāmaccantirapuram	1942
981.	Muṟpakal Ceyyiṉ Piṟpakal Vaḷaiyum	P. Campanta Mutaliyār	Madras	1897
982.	Muṟṟukai	Kōrā	Annamalainagar	1976
983.	Muṟaippeṇ	C. S. Cellappā	Madras	1972

984	Muṉṉum Piṉṉum	A. Civakkaṇṇaṉ	Maturai	1979
985.	Muṉṉēṟṟap Pātai	N. A. Velāyutam	Nagercoil	1961
986.	(S L.V) Mūlam	Cirēsi Mōkaṉ	Madras	1980
987.	Mūṉṟū Nāṭakaṅkaḷ	M. Varatarācaṉ	,,	1968
988.	Mūṉṟu Maṅkaiyar	Srinivasa Cāstiri	,,	1957
989.	Meykkātal	P. Campanta Mutaliyār	,,	1892
990.	Meypporuḷ	D.V. Vīrācami	Coimbatore	1970
991.	Meyyariccantiraṉ Nāṭakam	M. V. Kalıyāṇacuntaram Piḷḷai	Madras	1916
992.	Merīṉāvil Mātavi	Āṟu Aḷakappaṉ	,,	1978
993.	Mēkpet	Kōvai Patippakam (Pub)	Coimbatore	1957
994.	Mēṭai Nāṭakaṅkaḷ	Āṟu Aḷakappaṉ	Madras	1969
995.	Mējar Cantirakānt	K. Pālaccantar	,,	—
996.	Mōliyariṉ Iru Nāṭakaṅkaḷ	K. S. Vēṅkaṭarāmaṉ	,,	1959

	NAME	AUTHOR	PLACE	YEAR
997.	Mōhaṉ Līla OR Uttama Naṇpaṉ	K. Kuppucāmi	Kumbakonam	1987
998.	Yamaṉ Vantāṉ	D.V. Vīrācāmi	Coimbatore	1970
999.	Yāyāti	P. Campanta Mutaliyār	Madras	1895
1000.	Yāryārukkuccontam	S. Ulakanātaṉ	Tiruttaṇi	1981
1001.	Yār Viḷaiyāṭṭu	Periyacāmi Tūraṉ	Madras	1959
1002.	Yārukku Urimai	M. S. Kōpāl	,,	1973
1003.	Yārukkuk Kalyāṇam	Āṟu Aḻakappaṉ	,,	1973
1004.	Yārukkum Collātē	Cō Rāmacāmi	,,	—
1005.	Yārukkum Veṭkamillai	,,	,,	1973
1006.	Yuka Caṅkamam	Celvarāj	,,	—
1007.	Yutta Lōlaṉ (Othello)	P. S. Turaicāmi Ayyaṅkār	,,	1910

1008.	Rakaciya Ējaṇṭ	Mōkaṉ	,,	1975
1009.	Rakupati Rākava Rācā Rām	Āṟu Aḻakappṉ	,,	1973
1010.	Ravīntirar Nāṭakat Tiraṭṭu	D. S. Pārttacārati	New Delhi	1962
1011.	Rasikaṉ Nāṭakaṅkaḷ	N. Rakunātaṉ	Madras	1972
1012.	Rākavāyaṇam	C. N. Aṇṇāturai	,,	1955
1013.	Rāṇi Maṅkammāḷ	Cuttāṉanta Pārati	Vadalur	1945
1014.	Rāṇā Rakupati Cimhā	N. Visvanātaṉ	Tañcāvūr	1940
1015.	Rāmatūtaṉ	Cuttāṉanta Pārati	Vadalur	1944
1016.	Rāmar Tiyākam	,,	,,	1946
1017.	Rāmānujācāriyār Carittira Nāṭakam	S. K. Pārttacārati Ayyaṅkār	Kumbakonam	1928
1018.	Rāvaṇa Makimā OR Mātru Pakti	K. Kuppucāmi	Tirunelveli	1938
1019.	Rāvaṇaṉ	A. K. Vēlaṉ	Tañcāvūr	1948

NAME	AUTHOR	PLACE	YEAR
1020. Rāja Cūṭāmaṇi Nāṭakaṅkaḷ	Rāja Cūṭāmaṇi	Madras	—
1021. Rāja Cēkaraṉ	N. Visvanātaṉ	Tañcāvūr	1927
1022. Rāja Taṇṭaṇai	Kaṇṇatācaṉ	Madras	1978
1023. Rāja Pakti	V. C. Kōpāla Rettiṉam	,,	1930
1024. Rāja Paramparai	Kōmal Cuvāmiṉātaṉ	,,	1978
1025. Rājaputtira Vīraṉ	P. Campanta Mutaliyār	,,	1914
1026. Rājā Partruhari	T. K. Muttucāmi	Karur	1942
1027. Rāja Jeyaciṅku	C. S. Muttucāmi Ayyar	Trichy	1947
102 . Rukmāṅkata Carittira Nāṭakam	V. Cāmi Ayyaṅkār	Maturai	1929
1029. Rutatvajar OR Nāṉku Kaṇṇiyar	M. R. Srinivacayyar	Periakulam	1922

1030.	Rūpāvati	V. K. Cūriyanārāyaṇa Cāstiri	Maturai	1902
1031.	Retṉāvaḷi	P. Campanta Mutaliyār	Madras	1897
1032.	Roṭṭittuṇṭu	C. N. Aṇṇāturai	,,	1907
1033.	Rōm Erikiṟatu	,,	,,	1943
1034.	Rōmiyō Jūliyaṭ	A. R. Ciṉivāca Mutaliyār	Maturai	1920
1035.	Rōmiyō Jūliyaṭ	T. T. Caṅkaratās Cuvāmikaḷ	,,	1920
1036.	Lāṭṭari Kātal	Āṟu Aḷakappaṉ	Madras	1973
1037.	Liyō Ṭālsṭāy	S. Camuttiram	,,	1979
1038.	Līyar Aracaṉ.	S. Makārācaṉ	Maturai	1965
1039.	Lekṣminātaṉ	V. Cuvāmināta Carmā	Madras	1915
1040.	Vacanta Kōkilam OR Miriccakaṭi	K. Turaicāmi Ayyaṅkār	,,	1944
1041.	Vacanta Cuntari	Cuttāṉanta Pārati	Vadalur	1940

	NAME	AUTHOR	PLACE	YEAR
1042.	Vacanta Cēṉai	M. S. Cuppiramaṇiya Ayyar	Madras	1947
1043.	Vañca Makaḷ	K. Aḻakiricāmi	,,	1968
1044.	Vaṭṭāra Vaḷarccit Tiṭṭāttiṉ Kīḻ Vivacāya Vaḷarcci	A, N. Perumaḷ	Nagercoil	1963
1045.	Vaṭivēlu Vāttiyār	T. Jāṉakirāmaṉ	Madras	1968
1046.	Vaṭuvūr Nāyakam	Tamiḻ Vāṇaṉ	,,	1964
1047.	Vaṇṇamakaḷ	K. Veḷḷimalai	Coimbatore	1977
1048.	Vantavaṉ	Cujātā	Madras	1980
1049.	Vantu Cērntaṉa	Murukaiyaṉ	Columbo	1965
1050.	Varṇak Kaṇṇāṭikaḷ	V. C. Kōpāla Rettiṉam	Madras	1944
1051.	Vallipariṇayam	N. Palarāmaiyar	Karaikudi	1912
1052.	Valliparatam	Namaccivāya Pulavar	Madras	1880

1053.	Valai	S. Poṉṉutturai	Columbo	1901
1054.	Vaḷakkariñar-Coṉṉataic Collaṇum	M. S. Kōpāl	Maturai	1973
1055.	Vaḷḷal Pēkaṉ	P. Kiruṭṭiṉaṉ	Madras	1971
1056.	Vaḷḷalum Vaḷavaṉum	Civakuppucāmi Piḷḷai	,,	1949
1057.	Vaḷḷi Tirumaṇam	T. T. Caṅkaratās Cuvāmikaḷ	,,	1947
1058.	Vaḷḷi Nāṭakam	Veṅkatēsvara Eṭṭappa Makārājā	Maturai	1912
1059.	Vaḷḷi Pariṇayam	N. Palarāma Ayyar	Karaikudi	1912
1060.	Vaḷḷi Maṇam	P. Campanta Mutaliyār	Madras	1921
1061.	Vaḷḷi Maṟumaṇam	D. V. Vīrācāmi	Coimbatore	1970
1062.	Vaḷḷuvar Pūṅkā	V. Muṉicāmi	Madras	1968
1063.	Vaḷaiyāpati Nāṭakam	Cuttāṉanta Pārati	Vadalur	1946

	NAME	AUTHOR	PLACE	YEAR
1064.	Vaḻakku Vāpas	C. N. Aṇṇāturai	Madras	1946
1065.	Vākkum Vakkum	Putumaippittaṉ	,,	1952
1066.	Vākīca Vijayam OR Appariṉ Aṉpu Veṟṟi	Cuttāṉanta Pārati	Kolalampur	1935
1067.	ācantikai	A. Kiruṣṇacāmi	Madras	1909
1068.	Vāṇīpura Vaṇikaṉ	P. Campanta Mutaliyār	,,	1903
1069.	Vāḷ Oḷi	M. Ulakanātaṉ	Maturai	1981
1070.	Vāḻkkai Eṉṉum Ōṭam	A. Cokkaliṅkam	Ponduruṭṭi	1975
1071.	Vāḻkkaic Cuṭar	T. A. Gāṉamurti	Coimbatore	1951
1072.	Vāḻkkai Vāḻvataṟkē	A. V. P. Ācaittampi	Vellore	1950
1173.	Vāḻvaraci	M. S. Aruḷcāmi	Madras	1960
1174.	Vāḻvil Iṉpam	Akilaṉ	,,	1955

1175.	Vālvu Eṅkē?	S. P. Kuṭṭiyappaṉ	Salem	1957
1076.	Vāḻvu Malarntatu	Katirēcaṉ	Madras	1975
1077.	Vālum Vaḷi	M. P. Kurucāmi	Maturai	1975
1078.	Vāṉaracu	Cuttāṉanta Pārati	Pudukottai	1960
1079.	Vāṉavil	Aṟu Rāmanātaṉ	Madras	1947
1080.	Vāstu	A. Turaicāmi Piḷḷai	Pollachi	1954
1081.	Vāṣiṅṭaṉil Tirumaṇam	Cāvi	Madras	1968
1082.	Vikrama ūrvaci	P. Campana Mutaliyār	,,	1929
1083.	Vikiramōrvaci Nāṭakam	Rāmacāmi Ayyaṅkār	,,	1900
1084.	Vikramōrvacīyam	P. M. Srinivācā Cāriyār	,,	1902
1085.	Viccuviṉ Maṉaivi	P. Campanta Mutaliyār	,,	1928
1086.	Vicuvanātam	C. S. Mutucāmi	Tañcāvūr	1906
1087.	Vicuva Rūpam	A. Ciṉivāca Rākavaṉ	Madras	—

	NAME	AUTHOR	PLACE	YEAR
1088.	Viṭākkaṇṭaṉ	Pūrṇam Visvanātaṉ	Madras	1964
1089.	Viṭiyaṟ kālap Pūjaikaḷ	Harihara Carmā	New Delhi	1962
1090.	Viṭiyā Viḷippu	P. Cōtimuttu	Maturai	1971
1091.	Viṭiyumā	R. S. Kiruṣṇacāmi	Madras	1948
1092.	Vitikku Viti	Kiraṉ	Bombay	1970
1093.	Viparītamāṉa Muṭivu	P. Campanta Mutaliyār	Madras	1928
1094.	Vimalaṉiṉ Vīram	A. N. Perumāḷ	,,	1979
1095.	Virata Vairākkiyam	Cuttāṉanta Pārati	Vadalur	1933
1096.	Viruppam Illayēl Valukkaṭṭāyam	Harihara Carmā	New Delhi	1962
1097.	Viruppum Veṟuppum	P. Campanta Mutaliyār	Madras	1941
1098.	Virumpiya Vitamē	S. Pavāṉantam Piḷḷai	,,	1917

1099	Virumpiya Vitamē	P. Campanta Mutaliyār	,,	1902
1100.	Vilāsavati	Ganabodini (Journel)	,,	1903
1101.	Vilaiyēṟi Viṭṭatu	C.N Aṇṇāturai	,,	1947
1102.	Viṉai	Cukuṇaṉ	Attore	1952
1103.	Viṉai Vitaittavarkaḷ (Part I)	Poṉ Paramakuru	Madras	1979
1104.	Viṉai Vitaittavarkaḷ (Part II)	,,	,,	1979
1105.	Vijayaraṅkam	P. Campanta Mutaliyār	,,	1916
1106.	Viṭu Tēṭi Vēlai Varutu	A. N. Perumāḷ	,,	1979
1107.	Viṭumaṉ	Veḷḷimalai	Coimbatore	1973
1108.	Vīṇ Kaṉavu	M. Varatarācaṉ	Madras	1968
1109.	Vīṇai	Cukuṇaṉ	Trichy	1953
1110.	Viracimhaṉ (Julius Ceasar)	A. K. Ātittar	Madras	1952
1111.	Vīra Cutantiram	S. D. Cuntaram	,,	1974

	NAME	AUTHOR	PLACE	YEAR
1112.	Vīra Cutantiram	S. Kulacēkaraṉ	Madras	1975
1113.	Vīrattāy	Pārati Tācaṉ	,,	1970
1114.	Vīra Patiṉi OR Viṉaiyiṉ Viḷaivu	N. Vicuvanāta Ayyar	Tañcavūr	1936
1115.	Virupāṇṭiya Kaṭṭapommaṉ	P. K. Cupparāj	Rajapalayam	1958
1116.	Vīrapāṇṭiyaṉ	P. Rājārām	Kadalur	1950
1117.	Vīramātēvaṉ OR Viṣattukil	—	Madras	1924
1118.	Vīravāli	A. K. Kaṇṇaṉ	,,	—
1119.	Vīraṉ Itayam	K. P. Kaṇapati	Coimbatore	1966
1120.	Vīla Nāṭakam	Lekṣmaṇapiḷḷai	Trivandrum	1894
1121.	Veṉcaṅku	S. Kulacēkaraṉ	Madras	1975

1122.	Veṇṇilā	Tāmaraikkaṇṇaṉ	"	1963
1123.	Veḷḷikkiḷamai	M. Karuṇāniti	Trichy	1968
1124.	Veḷḷi Viḷakku	P. V. Cuppiramaṇiyam	Madras	—
1125.	Veṟṟi. Eṅkaḷ Kaikaḷilē	Kō. Mōkaṉaraṅkam	"	1975
1126.	Veṉṟatu Yār?	G. Nāgarāja Rāv	Tañcāvūr	1955
1127.	Veṉis Vaṇikaṉ	Vēṇukōpālaccāriyār	Madras	1876
1128.	Veṉis Vaṇikaṉ	S. Rāmakriṣṇaṉ	"	—
1129.	Veṉis Varttakaṉ	S. V. Kaḷḷapirāṉ Piḷḷai	"	1962
1130.	Veṉis Varttakaṉ	S. Pavāṉantam Piḷḷai	"	1917
1131.	Vēṅkai Mārpaṉ	Tirumāṟaṉ	Maturai	—
1132.	Vēṅkaiyiṉ Vēntaṉ	A. Cuntara Rācaṉ	Madras	1973
1133.	Vēṇṭam Iṉta Vēlai	Viyācaṉ	"	1980
1134.	Vēṇī Camhāram OR Tarma Vijayam	Rākavācāriyār	"	1919

NAME	AUTHOR	PLACE	YEAR
1135. Vētavati	P. S. Rāmaiyā	Madras	1965
1136. Vētaṉaikkural	P. Cōlaiyappaṉ	Vellore	1950
1137. Vētāḷa Ulakam	P. Campanta Mutaliyār	Madras	1907
1138. Vēliṉ Muṉai	Aru Cōmacuntaraṉ	Karaikudi	1962
1139. Vēlaikkāri	C. N. Aṇṇāturai	Madras	1947
1140. Vēlai Vēṇṭumā?	A. N. Perumāḷ	,,	1979
1141. Vēḷ Pāri	A. M. Paramacivāṉantam	,,	1950
1142. Vēṉiṟ Kālattu Nallirut Kaṉavu	Nārāyaṇacāmi Piḷḷai	,,	1894
1143. Vaikuṇṭa Vaittiyar	P. Campanta Mutaliyār	,,	1934
1144. Vaittiyap Payittiyam	Muttu Rācākkaṇṇaṉār	,,	1974

1145.	Vaittiyarukkup Payittiyam	Tamil Vāṉaṉ	,,	1964
1146.	Vaira Mālai	T. A. Ganamurti	Coimbatore	1953
1147.	Vaira Mūkkutti	Kō. Mōkaṉaraṅkam	Madras	1969
1148.	Siri Cākācam	P. Campanta Mutaliyār	,,	1941
1150.	Stiri Rājyam	,,	,,	1938
1150.	Svappaṉa Vācava Tattam	G. Harihara Cāstiri	,,	1949
1151.	Saraswathi	V. Muttukumāracāmi	,,	1904
1152.	Jampuliṅkam	M. R. Cuvāminātaṉ	,,	—
1153.	Jamīṉtār	P. Kaṇṇaṉ	Jalakandapuram	1952
1154.	Jamīṉtār Varukai	P. Campanta Mutaliyār	Madras	1911
1155.	Jayapati	P. S. Cantāṉam	Lalkudi	1945
1156.	Jayamaṇi	Cuttāṉanta Pārati	Vadalur	1943
1157.	Jarmaṉ Cilvar	Naṭarāja Ācāriyār	Madras	1902

NAME	AUTHOR	PLACE	YEAR
1158. Jaṉappakai	K. Aḻakiricāmi	,,	1968
1159. Jaṉa Maṉōlāciṉi	Ātinārāyaṇā	,,	1896
1160. Jākkuliṉ Nampar Iraṇṭu	Āṟu Aḻakappaṉ	,,	1973
1161. Jāṉaki Pariṇaya Nāṭakam	P. V. Muttu Cuppayyar	Tirunelveli	1901
1162. Jimutavākaṉaṉ	S. Tiruvēṅkaṭāccārl	Tēvakōṭṭai	1935
1163. Juliyas Cīcar	D. N. Cēsācalam	Madras	1954
1164. Juliyas Cīcar	A. S. Nārāyaṇacāmi Nāyuṭu	Trichy	1952
1165. Jayakāntaṉ	T.M. Murukēca Mutaliyār	Madras	190'
1166. Jōciyar Cokkaliṅkam	Tamiḻ Vāṇaṉ	Maturai	1964
1167. Jōti Mālai	Varatācāriyār	Madras	1902
1168. Jōti Rāmaliṅkam	Cuttāṉanta Pārati	Madras	1966

1169.	Hampak	S. K. Pārttacārati	Kovilpatti	1935
1170.	Hariccantiraṉ	T. M Poṉṉucāmi Piḷḷai	Madras	—
1171.	Harijaṉ	Cuttāṉanta Pārati	„	1966
1172.	Hāmleṭ	K. Veṅkaṭarāma Ayyar	Kumbakonam	1914
1173.	Hāmleṭ	S. Pāvāṉantam Piḷḷai	Madras	1917
1174.	Hāsya Nāṭakaṅkaḷ	V. C. Kōpāla Rattiṉam	„	1944
1175.	Himārujuṉā	V. Kōpāla Ayyaṅkār	„	1911
1176.	Helkilāntu Kaṭarkoḷḷaikārarkaḷ	M. A. Turai Araṅkacāmi	New Delhi	1961
1177.	Sri Karaṉ	K. Cēṣāttiri Ayyar	Madras	1922
1178.	Sri Caṅkarāccāriyār	S. K. Pārttacārati Ayyaṅkār	Mannarkudi	1929
1179.	Sri Cuntaramūrti	S. M. Vēlu Mutaliyār	Madras	1916
1180.	Sri Tirunāvukkaracar Varalāṟu	L. Caṅkarakuṟṟālam	Tañcāvūr	1969

	NAME	AUTHOR	PLACE	YEAR
1181.	Sri Mati	S. Rāmasvāmi Ayyar	Trichy	1916
1182.	Sri Rāmakiruṣṇā OR Uttama Ñāṉi	K. Kuppucāmi	Kumbakonam	1938
1183.	Sri Rāmatās	N. Visvanātaṉ	Tañcāvūr	1920
1184.	Sri Kumutavalli	J. Rājakōpāla Piḷḷai	Madras	1919
1185.	Sri Rāmar Paṭṭāpiṣēkam	T. Paktavatcalam	,,	1917

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ERRATA

Page	Line	read	for
1	20	the	thc
2	11	mythological	mythdogicd
2	18	lay	ay
2	23	innate	inate
2	26	minds	mind
2	27	fascinate	facinate
3	8	nursed	nursed for
3	16	Koṟṟavai	Koṟṟaai
4	1	(delete)	the origin of drama
4	18	survived	suruived
5	2	(delete)	as
5	11	temples	tenples
5	21	suggests	suggest
6	2	(add) as is borne	(before) by
6	7	existence	existance
6	25	in compatible	incompatible
7	9	kūttu	kūttur
7	10	former	forme
7	24	called	called as
7	Foot note: 15	Maṟaimalaiyaṭikaḷ	Maḷaimalaiyaṭikar
8	11	earliest	earilest
8	26	attracted	attrached
9	4	progress	active
9	15	sing	sung
10	2	passed	passee
11	8	the	she
11	17	with	wlth
13	30	nobody	no body
13	36	club	ciub
15	9	aglow with	aglowed are
15	14	characters	charactors

Page	Line	read	for
15	22	tanicol	tanicool
15	33	aforesaid	aforsaid
16	(F.N10)	K. V.	K. V. K.
19	12	earliest	earlilst
20	(FN: 23)	has been	has
22	4	turning	turned
27	31	was	were
27	34	Mullai	Mulli
28	29	reverence	reverance
30	8	Raja raja	Rajraja
30	6	year of rule	regnol year
30	10	separate	seperate
31	4	attracts	attract
31	8	lighting	ligting
31	8	arrangements	arrangcments
31	29	were called	called
31	34	refers	referrs
33	8	separate	seperate
34	17	differentiated	differntiated
34	27	(delete)	as
35	20	*Kuravaikkuttu*	*Kurav kkuṭtu*
36	9	dancing	danceing
37	21	(delete)	and
37	27	Goddess	Goddes
38	5	*Vettuvavari*	*Vettuvavar*
38	6	was	wae
40	6	Tiruvātirai	Tiruvtāirai
40	7	Tirukkōṭṭicuvara muṭaiyār	Tiruākkrkoṭīcu- varam Uṭaiyār
41	15	pictures	picture
42	6	assassination	assasination
43	25	remarked	remaked
44	6	audience	audiance
44	21	becomes	become
45	9	story	stroy
45	19	instead	inssead
45	31	pestilence	pestilance

Page	Line	read	for
46	7	Occasionally	Occassionally
46	10	pleasure	plcasure
46	16	*Kavaiiyaiiam*	*Kavaityaitam*
47	2	temples	templcs
47	8	Gigantic	Gigatic
47	13	appearance	appearence
47	26	the	he
47	27	(delete	sung
48	4	decorated	decorateed
48	29	said	siad
50	23	(delete)	and (preceding 'from')
51	18	to be	to
51	22	people	peaple
51	34	people	pople
52	7	continuously	contineously
52	20	worldly	wordly
52	22	mythological	mythlogical
52	23	street	stseet
53	13	Tolkāppiyar	Tokāppiyar
53	23	His	is
54	22	form	from
55	31	Vaisnavism	Vainauism
55	(F.N: 9)	Preface	Prefaoe
56	1	such	snch
56	16-17	beginning	begining
56	19	breathed	breated
56	(FN: IV)	R. Kumaravelan	R. Humaravalan
57	5	fascina ing	facinating
58	9	is	are
58	17	put	put in
58	24	position	postion
59	22	think of	think
59	23	(delete)	of
60	31	by the audience	upon the attendents
61	7	confidant	confident
61	33	ensuing	ensuring

Page	Line	read	for
62	28	Kuravañci	Kuravanñci
66	3	Tirikūṭarācappak	Tirikūtaiācappak
66	23	many	may
67	9	abounded in	abounded
67	34	change	changes
69	1	the	het
69	11	abounding in	abounding of
72	1	street	stereet
6	17	manoeuvre	manoevure
76	18	It	In
77	13	his	hls
82	18	called	ealled
87	9	ambiguity	ambignity
89	30	Cīta	Cītas
100	4	Pukaḻēntip	Pukaḻāntip
100	20	Pukaḻēntippulavar	Pukaḻāntipulavar
101	10	Climb	Climb on
103	28	effected in	effected on
104	13	(delete)	as
104	19	(delete)	that
121	34	achieved	acheived
123	4	not	uot
123	28	beneficently	beneficiantly
125	9	contrary	contray
127	14	prosperity of the country	prosperity
127	14	appear	appaer
127	28	of	or
128	7	ushering in	ushering
128	13	were	is
128	14	happens	happen
129	25	However	How
136	20	Advaida	Advida
137	2	ideologies	idealogies
137	19	well	will
139	6	upon	at
141	33	colloquial	coloquial

Page	Line	read	for
142	23	as in	in
146	33	valuable	valuble
153	12	depiction	depction
155	36	plays	lays
160	4	conflict	con flict
170	9	Strictly	Stritcly
173	4	themselves	them
174	15	(delete)	as
177	23	should	sould
179	11	the best	best
183	1	deadly	dead
185	5	authoritative	authorative
188	14	story is	storys
189	20	practises	practices
190	2	historical	istorical
190	34	is known	nown
191	11-12	plays also	are also
192	2	historical	historic
192	21	deal with	maintain
192	36	tastes	taste
193	18	merits	mriets
193	29	insisted on	insisted
193	36	robbed	looted
194	12	lives	life
194	25	encompassing	encomposing
194	26	into	over
196	8	(delete)	over the other
196	32	(delete)	are seem to
196	35	the independence	independence
197	13	(delete)	which were
197	15	attacked	attached
197	22	prevent	avoid
197	27	justifies	justifice
198	13	kindled	kindle
198	38	board	broad
200	33	over	to
201	28	trivial	taivial

Page	Line	read	for
201	30	lying	lay
205	18	guaranteed	guarenteed
205	19	outcast	outcasted
206	19	Kuţilan	Kuţian
207	12	Cymbeline	Cymbaline
208	13	name	neme
209	24	translator	translater
210	2	Shakespeare	Shakesqeare
210	15	peculiarities	piculiarities
210	37	Aristophanes	Aristophernes
211	9	atmosphere	atmospeare
211	12	for	at
211	22	beliefs	beiefs
211	30	environments	enviornments
211	34	accepted	accepte
212	3	Cymbeline	Cymbaline
212	3	Knavery	Kuavery
212	4	considered	cosidered
212	6	transmitters	transmitors
213	1	was	were
213	3	performances	performences
213	7	indications	indicatlons
213	7	ancient	ancien
213	18	artistes	ariistes
213	26	professional	profcssional
214	11	plays	ays
214	22	excellent	excellant
214	23	real and	remarkably and real
215	2	tided	tide
215	13	lived in	li
216	14	influence	influ
216	19	lovers	overs
216	31	irrelevantly	irrelavently
217	16	fecundity	fecondity
217	28	reconciliation	reconcilliation
218	11	accommodate	accommadate
218	14	satisfactorily	satisfactoily
218	14	possible comfort	posslble comforts
218	15	attended to	attended
218	17	profit	profite
219	2	dismissed	dejected

About the Author

Dr. A. N. Perumal, Associate Professor, International Institute of Tamil studies, Madras, is a specialist in Tamil drama and folk-lore Studies. Born in 1930, he has been a teacher of Tamil for the past 28 years in various capacities. He is a dramatist as well as its critic and historian. His publications include both the theory and practice of drama. Among them are PANIMOZI (A Tamil Verse drama), ILAKKIYA NADAKANGAL (two prose plays), PAALMATI (A Tamil verse drama), ORIGIN AND DEVELOPMENT OF TAMIL DRAMA (Tamil), ULAKA ARANKIL NADAKAM, TAMIL DRAMA UPTO 19th CENTURY, KULUVA NADAKAM and FOLK-DANCES OF TAMILNADU, and also more than 100 research papers read in various National and International Seminars and Conferences. Many of his plays are staged and broadcasted.